



SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

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**NAUSEA
AND
ABSURD -
Philosophical poems**

2022

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- NAUSEA AND ABSURD -Philosophical poems

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SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

CONTENTS

- 1. Why did you let, Lord**
- 2. The Nausea and the Absurd**
- 3. Full with the Nausea and the Absurd**
- 4. So violent**
- 5. They demand us the payment in advance**
- 6. The Wings full of Cruelty**
- 7. The Victories of Love**
- 8. Through our own Art of the Absurd**
- 9. The birth of the Pain of Incarnation in the Absurd**
- 10. The invaders of the Absurd**
- 11. The Phantasms of the Steps**
- 12. Crushing them**
- 13. Without which we would no longer be able to breathe**
- 14. The cookbook of the Vanity**
- 15. Cathedrals of Pain**
- 16. Hidden through the Hearts of Desert**
- 17. The legends of a Happiness**
- 18. The true face of Death**
- 19. The extinguished flames of some Loves**
- 20. The Mercenaries of Nauseas and the Absurd**
- 21. The Necessity of Revenge**
- 22. The Suffering of a Happiness**
- 23. On the Cold of end of World, of the Words**

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

- 24. On the exhausted shoulders of the Hearts of
Desert**
- 25. Our Glances fall**
- 26. The Pain of being**
- 27. We are obliged to maintain them**
- 28. The thirst for Happiness of the Pains**
- 29. The bars of the Illusions of Happiness**
- 30. Has never surrendered until now**
- 31. From the Winters of the Hearts of Desert**
- 32. Through the Letters of some Tears**
- 33. We flew over Immortality**
- 34. The Candles of the vain Dreams**
- 35. Petrified bitterly**
- 36. On the catafalques of the Incarnations in the
Absurd**
- 37. Through the ditches of the falling stars of the
Luck**
- 38. The Stars of Death**
- 39. The Magicians of Luck**
- 40. We to paint us, the faces of Sufferings**
- 41. The Compromises of a drifting World**
- 42. With the Despair of the Hearts of Desert**
- 43. Last time when the Time met us together**
- 44. The Tears of the Profoundness**
- 45. The Hearts of Desert**
- 46. We have lost even the Hearts of Desert**
- 47. The Non-incidentally Happenings of the Hearts
of Desert**
- 48. The most talented swindler**
- 49. In order to be able to shepherd him**
- 50. The face of the Darkness of the stained
Conscience**
- 51. The heavy bodies of the Vanity**
- 52. Open to me the gates of the Soul, Love**
- 53. The Tears of Wind of the Illusions of Happiness**

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

- 54. Through the dumpsters of the Years**
- 55. Dressed after the latest fashion of the Asburd**
- 56. To recover us from the pressure of the
Loneliness**
- 57. The Clothing of the Times**
- 58. At the Soles of the Pain**
- 59. It froze the snow of Thoughts, Love**
- 60. You are so far from me, Love**
- 61. On the Areas of the Questions, without Answers**
- 62. But we fell, so Painful**
- 63. How much Heaven, to I longer give you**
- 64. How many times, I drew your face, Love**
- 65. In the season of the Frosts**
- 66. Prepared for Despair**
- 67. The Desires to be together**
- 68. Definitively undressed through Death**
- 69. The Heart of Divine Light**
- 70. Alienating us so much from each other**
- 71. Through the broken pockets of the Future**
- 72. The boundless expanses of the Loneliness**
- 73. They collapse on us**
- 74. Illusions of Luck**
- 75. Does not say to Nobody ever**
- 76. The Heatwave of the Sufferings**
- 77. On the Frontier of Despair**

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Philosophy**

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

1. Why did you let, Lord

Why did you let, Lord,
as the Mistakes of your Creation,
to transform us the Flames of Love,
into Inferno,
and the Endlessness of the Dreams,
in the Horizons,
on which to we can never touch them,
with the palms of the Eyes of Sky,
of our Hopes?

Why did you let, Lord,
as the Original Sins,
to handcuff us the Eternities of the Moments,
with the Time of some Times,
of the Hearts of Desert,
which they would not want them,
than Nausea and the Absurd,
to whom you have given the great privilege,
to lead our Destinies,
towards Death?

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

2. The Nausea and the Absurd

Dawn, of wadding stained with Thoughts,
tense and frozen,
they doubt even the Memories of lead,
what they fall, deaf,
along with their Great Silences,
on the eyelids of the Illusions of Happiness,
of the Hearts of Desert,
which have closed,
over the Abysses of lost Glances,
through the Bridges of the beaten Palms,
of the Empty Days,
by ourselves,
which hold us the Nausea and the Absurd,
in the arms of the Hazard,
of so many vain Dreams,
what they finally fed,
only the Non-Senses of the Existence,
of the Being,
which turned out to be,
of the Nobody,
defying Non-Being.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

3. Full with the Nausea and the Absurd

Distances squeezed,
by the vigorous arms of Time,
of the Hearts of Desert,
from which they trickle,
the drops of the Bitter Tears,
of the Lonelinesses,
in the cups of desert,
full with the Nausea and the Absurd,
of the Being,
what, no longer recognizes,
own Non-being,
from which it drew its warrior sap,
the Victory,
of the Mercenaries of the Absurd,
what they have become to us,
our own vain Dreams,
on the battlefields,
of the Illusions of Life and Death,
where it came out,
each time victorious,
only the Pain.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

4. So violent

Wings torn from roots,
by the storms of the Thoughts,
so violent,
so that they broke the birthdays,
of the Hopes,
from the calendars of Despair,
and they placed them,
on the graves of the dejected Glances,
by the great number of corpses,
of the Words,
of the Hearts of Desert,
which she is forced to swallow them,
the Table of the sick Luck,
of the Illusions of Life and Death,
whose funeral processions of Incarnations,
they lead us toward the Cemeteries of Loves,
where the Nausea and the Absurd,
they carved,
the Guardian Angels of Vanity,
from the Bitter Stone of our Dreams,
about the Absolute.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

5. They demand us the payment in advance

The Umbrellas of the Absurd,
protects us from the rains of the Nauseas,
which, they shed their cold and indifferent lead,
over the foreheads of our vain Dreams,
of the Hearts of Desert,
from which we always want to create us,
the mantles of Prides and Vices,
which we to wear through the brothels,
of the Illusions of Life and Death,
whose Empty Days,
they demand us the payment in advance,
in the coins of the Vanities,
many enough,
so that it can be bought,
a portion of Pain,
to suffice us,
for all,
the Non-Senses of our Existence,
the whole Life.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

6. The Wings full of Cruelty

Smokes, of battles,
carried toward the Ports of the Eyes of Heaven,
of Dreams,
raise the Wings full of Cruelty,
of the crazy Courage,
of the Heavens of Wishes,
over the endlessness of the Horizons,
that would like to see a winner,
in the Glances of our Love,
what, they sail, full of Hopes,
on the increasingly threatening waves,
of the Prides and Passions,
what they raise or lower us,
on the banners of the Nausea and the Absurd,
until the armies of the Illusions of Life and Death,
they face directly,
with those of the Illusions of Happiness and Deception,
letting to flow,
the defective Blood of the Genes,
of the Original Sins,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

on, the Shores of the Incarnations,
of the Hearts of Desert,
from which came out winning,
only the Vanity,
which worships only the Compromises,
of a World of the Nobody.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

7. The Victories of Love

Letters devoid of Meanings,
they travel in the bottles of the Absurd,
for to be fulfilled to them, the Nausea,
from the Destinies of the Oceans of Questions,
which our Dreams put them,
to the cups of desert,
from which we drink the Distances from ourselves,
believing childishly,
that the Victories of Love,
against the Illusions of Life and Death,
can be obtained through the Sacrifice of the Vanity,
of our Human Condition,
of, Living Statues of the Nobody,
without the divine help,
of the Subconscious Stranger,
of the Absolute Truth,
our unique Guardian Angel,
who was left to drown in the abysses from ourselves,
by the Original Sins,
of the Mistakes of Creation.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

8. Through our own Art of the Absurd

Heavy steps, of marble,
of the statues of Words,
in front of which,
we met with the Destiny,
they began to deteriorate,
after the Wings of the Nauseas,
by ourselves,
they raised them toward the Horizons of Compromises,
between the Illusions of Life and Death,
and those of the Happiness,
of the Hearts of Desert,
for to manufacture together, the Pain,
so necessary on stage,
of the Non-Senses of the Existence,
which has grinded it to them by turn,
the Self-satisfaction,
compared to our Human Condition,
of Living Statues,
what we have started since then,
to we play the roles of the Tears of Sweat,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

with even more zeal,
drowning them in their Oceans,
until we were able to communicate,
with the Subconscious Stranger,
of the Absolute Truth,
through our own,
Art of the Absurd.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

9. The birth of the Pain of Incarnation in the Absurd

Fences, of Glances,
are surrounding us,
the empty Agglomerations of Words,
springing from the Blood of the Genes,
of the Original Sins,
of the Mistakes of Creation,
on the increasingly depressed Shores,
of the Hourglasses of our Dreams,
to whom has been stolen the sand of Expectations,
without end,
after, our own Self,
from before being the World,
where we lost our identity,
among the Illusions of Life and Death,
of the Hearts of Desert
in which we clothed,
the birth of the Pain of Incarnation,
in Nausea and the Absurd.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

10. The invaders of the Absurd

Cold and defiant traces,
of lead Vices and Prides,
which they carry for us,
on the shoulders exhausted by the vain Hopes,
the ruined Cathedrals of the Will,
with the Walls of which,
we defended ourselves, somewhere - sometime,
from the invaders of Nausea and the Absurd,
of the Original Sins,
of the Mistakes of Creation,
on the battlefields,
of the Transcendental Dream,
which communicates directly with the Subconscious
Stranger,
of the Absolute Truth,
banished into, the darkness from the abysses of our Being,
by the Illusions of Life and Death,
together with those of the Happiness,
what they created from our Souls,
true prisons,
of the Free Will.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

11. The Phantasms of the Steps

The dry Grass of Thoughts,
beaten by the Winds of Forgetfulness,
to Nowhere,
guards the paths of Dreams,
of the Nobody,
struck by the Phantasms of the Steps,
of which they would have wanted to be trampled,
with the Hearts of Sky,
of the Loneliness,
what they pulse,
for the Eternity,
of the Horizons of the Happiness,
which they will never touch them,
in the World of the Absurd and the Nauseas.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

12. Crushing them

Wings deserted,
they fly above the Vanity,
which they pour it into the cups of desert,
of the Loneliness,
of barren rocks,
in which they embodied us,
the Illusions of Life and Death,
for to draw with us,
the image of Desolation,
of the Desert,
of the Hearts of Desert,
from the Destinies which we carry,
on the exhausted shoulders,
of the Dawn of the Nobody,
whose gray lead,
presses us the Hearts of Words,
crushing them.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

**13. Without which we would no longer be able to
breathe**

Oars of Words,
increasingly damaged,
they hit the Bitter Water,
of the Illusions of Life and Death,
which we drink,
from the cups of desert, of the Nobody,
in a sinister rippling,
of vain Hopes,
advancing through the dryness of Thoughts,
of to pass us,
over the arched bridges,
of the Non-Senses of the Existence,
the purpose of the Pain,
of the Hearts of Desert,
without which,
we would no longer be able to breathe,
the redemptive air,
springing from the Death,
which Destiny has embraced,
at the late hour of our Incarnation,
in the Nausea and the Absurd,
of a World of the Nobody.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

14. The cookbook of the Vanity

Walls, of Glances,
massive and heavy,
they seem to collapse over us,
through the Agglomerations of Regrets,
which they sold us,
the Compromises,
along with our own Destinies,
from which the Illusions of Life and Death,
together with those of Happiness,
they want to cook,
in the Holiday clothes,
of the Pain,
of the Hearts of Desert,
for the lunch,
of the Nauseas of this World,
of the Non-Senses of the Existence,
which use,
only the cookbook,
of the Vanity,
which he borrowed it to them,
the Absurd.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

15. Cathedrals of Pain

The greatest desire,
of the Illusions of Life and Death,
is to we be renegade,
by the Subconscious Stranger,
of the Absolute Truth,
which to get lost,
as deep as possible,
in the abysses from ourselves,
in order to we remain alone,
in the Desert of Hopes,
of the cups of desert,
which we to clash them,
by the Eternity of the Moment of Despair,
only in the honor,
of the Mistakes of the Creation,
of the Original Sins,
building us incessantly,
Cathedrals of Pain,
on all the meridians of the Souls,
to which, to we worship,
incessantly,
the Hearts of Desert.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

16. Hidden through the Hearts of Desert

It snows, with Pain,
over the empty Days,
and spasmodic,
which are shivering,
by the venal Cold,
of the Words,
from the chapped lips,
by the Nausea and the Absurd,
in search of new Souls,
consumed by Existential Anguishes,
of the Illusions of Life and Death,
which explain us,
the Paradox,
from the tenebrous Glances,
of the Loneliness,
by ourselves,
how much they want,
the Love,
which they killed it to us,
through the secret prisons,
of the Incarnations,
hidden through the Hearts of Desert,
of our vain Dreams.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

17. The legends of a Happiness

Zodiac Signs debauched,
compete with the Empty Days,
of the Hearts of Desert,
through the luxury brothels,
of the Non-Senses of the Existence,
raised by Time,
in honor of vain Dreams,
which tell at the corners,
of the Nauseas and the Absurd,
the legends of a Happiness,
which would have lived once,
in flesh, of Loves,
and Bones, of Moments,
in the Realms of the Incarnation,
in the Mud of Vanity,
of the Illusions of Life and Death,
through which we swim,
to Nowhere,
expected at last by the Death,
which becomes to us the only Destination,
with or without our will.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

18. The true face of Death

Bridges, of bitter stone,
erected in honor,
of the Non-Senses of the Existence,
for to carve us from them,
the faces of the Pain,
which we to pass them,
from the shore of the Human Condition,
on the built one,
by, what we conceive falsely,
to be Death,
in the fog of the Dreams,
removed in the end,
by, the perseverance,
of the Subconscious Stranger,
of the Absolute Truth,
what will reveal to us,
the true face of Death,
where her Death,
dies with the Being,
leaving behind her,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

a Realm of the Afterlife,
what will let us remember,
of, us those beyond us,
which, we will decide,
how we can return,
on the Star of the Immortality,
of the Love.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

19. The extinguished flames of some Loves

The oppressive steps of the Fences,
from the gray Glances,
of the Past of lead,
they begin to run,
toward the train of the Moments,
what are taken to the extermination camps,
of the Time,
of the Forgetfulness,
in order to pass us the bridges,
of the Nauseas and the Absurd,
over the Hearts of Desert,
stacked in bouquets of Pains,
kindled,
by the flames of some Loves,
trickled in Tears of Sky,
on the Crown of a Savior,
of the Nobody,
on which none,
of the Illusions of the Non-Senses of the Existence,
they will not be able to understand them,
ever.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

20. The Mercenaries of Nauseas and the Absurd

Walls of flames,
bordering the Victory of Darkness,
on, the Shores of the Consciences,
of the Illusions of Life and Death,
which, they struggle for the supremacy of Pain,
which they to share it equally to us,
to each of us,
which, we have become,
without our will,
the Mercenaries of Nauseas and the Absurd,
dressed in the heavy armors,
of the Vanities,
riding on Inertia,
with the sharp swords of the Chaos,
held in the palms of the Time,
unforgiving and murderous,
helped by the Non-Senses of the Existence,
we know that we will defeat,
our own Subconscious Stranger,
of the Absolute Truth,
of the Love.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

21. The Necessity of Revenge

Traces of bloody wheels of the Time,
crush the snow of the Thoughts,
with the defective Genes of the Original Sins,
given by the Mistakes of Creation,
of some Divine Vices,
whose Prides,
would require Compromises,
when it broke,
the Everything Primordial,
in larger or smaller Shards,
more sharp or more blunted,
between which Envy sprouted,
because none,
of their Universes,
they were not equal,
and thus was born,
the Necessity of Revenge,
through various Illusions of Life and Death,
of the Happiness and Truth.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

22. The Suffering of a Happiness

The torches of bloody Wings,
kindle the Sunrises of the Eyes of Sky
of the Dreams,
in whose chests they beat hard,
the Hearts of Desert,
of the Absurd,
on which they gave them to us,
the Illusions of Life and Death,
for to fly,
over the Original Sins,
of the Pain,
of a Loneliness,
what seems that neither Death,
will not succeed to take it from us,
from the Eyelids crucified,
on, the Suffering,
of a Happiness,
of the Nauseas and the Absurd,
of this World.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

23. On the Cold of end of World, of the Words

We run solitary with the Time,
which crucifies,
its own body,
on, the Eternities of Moments,
from the forehead full of sweat,
of the sick Dreams,
which flow us,
through the broken veins,
of the Illusions of the Non-Senses of the Existence,
from which the Mistakes of Creation,
of the Original Sins,
have created us the Feelings,
which to clothe the counterfeit Love,
of the Nobody,
on the Cold of end of World,
of the Words.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

24. On the exhausted shoulders of the Hearts of Desert

Any Breaths,
of the Happinesses,
be they even of the Empty Days,
by ourselves,
become bizarre to us,
if they do not belong,
to the Nauseas and the Absurd,
of the Illusions of Life and Death,
which we carry them,
on the exhausted shoulders,
of the Hearts of Desert,
on the road strewn,
with the bloody Sunsets,
of the Pains,
toward Death.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

25. Our Glances fall

How much they would have suffered,
the Stars of the Illusions of Life and Death?
if we,
a fragment of Moment which breathes,
the Mud of the Absurd of an Incarnation,
we barely manage to carry,
the Loneliness, by ourselves ?,
on the bloody Horizons,
of the wounded Dreams,
right in the Hearts of Desert,
by the Hopes of the Vanities,
of the Fountains dried by Words,
what they barely carry their thirst,
on the increasingly heavy Eyelids,
of the Empty Days,
in which our Glances fall,
without to succeed,
to ever get up.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

26. The Pain of being

Walls ruined by Memories,
lie scattered,
through the Shadows of embers,
of the Ghosts of some Words,
which haunt us, the Empty Days,
of the Hearts of Desert,
through which the Eternities of the Moments,
they knock at the rusty gates of Death,
to save us,
always,
from the Illusions of the Non-Senses of the Existence,
in whose body we have incarnated,
the Pain of being.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

27. We are obliged to maintain them

Brothels, of Promises,
they paraded through broken Destinies,
from gnawed and incomplete Calendars,
of the Illusions of Life and Death,
which celebrate,
the Empty Days,
of the Mistakes of Creation,
of the Nausea and the Absurd,
if the Original Sins,
only when fall,
the Tears of the Hearts of Heaven,
on the disheveled forehead of the Pains,
which we are obliged,
to we maintain them,
throughout,
the Non-Senses of our Existence.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

28. The thirst for Happiness of the Pains

Smoke of Words,
scattered chaotically,
among the Fingers of the escaped Thoughts,
on the Hearts of Heaven,
of the Endlessness,
about which I don't know that it would belong to,
the Illusions of Non-Sense of the Existence,
which are poured to us,
in the cups of desert,
of the Conscience,
by the restless Destinies,
of the Wanderings,
of the Nausea and the Absurd,
for to quench,
the thirst for Happiness of the Pains,
of so many Births,
of the Original Sins,
of the Mistakes of Creation,
of a God of the Nobody.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

29. The bars of the Illusions of Happiness

Chains of vain Dreams,
they bind us the wrists of the Desires,
to the bars of the Illusions of Happiness,
which we would like to leave them disgusted,
by the increasingly heavy Horizons,
of the Wounds of some vain Promises,
which keep them alive,
on the Colds, by ourselves,
which seem to have frozen us,
the Words,
which have become so fragile,
so that when we pronounce them,
they break into thousands of crumbs,
which they nibble,
the Despairs,
of the Nauseas and the Absurd,
of the Destiny of Pain,
in whose bodies,
they knock at the gates of the Absurd,
the Hearts of Desert,
of our Hopes.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

30. Has never surrendered until now

The necks of the swan songs,
of the Commas,
they no longer leave any trace,
behind the Memories,
gray of lead,
which snow hard and carelessly,
over the healing Rays of the Happiness,
killing them,
immediately after we picked them up,
from the Eyes of Sky, of the Dreams,
from which we would have liked,
to build for us Cathedrals of Fulfillments,
to which we to worship, the Hopes,
of breaking down the massive Walls,
of the Vanities,
which oppress us,
the Love,
which has never surrendered, until now,
to the Destiny,
of the Illusions of Life and Death.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

31. From the Winters of the Hearts of Desert

Traces snowed with the Regrets,
they lie in the dirty snow of Compromises,
from which the Illusions of Happiness,
they tailored us, warm clothing,
for the Empty Days,
from the Winters of the Hearts of Desert,
of the Words,
which hang harder and harder,
by the Glances, which at last meet,
all the rights of the Sufferings,
to they give birth to our Future,
in the image and likeness,
of the Mistakes of Creation,
of the Original Sins,
which have just chosen new servants,
among the rotten Frames,
of the Miracle-Working Icons,
of the Absurd.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

32. Through the Letters of some Tears

Padlocks in love with chains,
embrace the massive Gates,
of the Words,
consumed by the longing of the Happiness,
which was absent from the encounter,
with Death,
reason for which she was banished,
from all the Empty Days,
of the Illusions of Life and Death,
which have forgotten,
her face,
full of Dreams,
now ruined,
which lie devoid of Meanings,
through the Letters of some Tears,
of the Destinies,
of the Nauseas and the Absurd,
of the Nobody.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

33. We flew over Immortality

The Great Silences,
of the mute Shouts,
laden by the Nauseas and the Absurd,
of some ruined Memories,
float on the nameless waves,
of the Tears,
of some decomposed Steps,
from which we built,
somewhere - sometime,
Cathedrals of vain Dreams,
to the Icons of which,
we pray the Saints of Love,
to guide us,
on the way to the Star,
on whose wings,
we to fly over Immortality,
kissing Happiness,
which would have trickled for us,
in streams of Feelings,
on the forehead of the Absolute Truth.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

34. The Candles of the vain Dreams

Lonely silences,
break the bloody Horizons,
of the Thoughts,
injured by the Sunrises of the Pain,
ignited by the Illusions of Life and Death,
in the Candles of the vain Dreams,
which guard the graves of Loves,
what they would have tried,
to they meet us in vain,
the Destinies,
on the muddy streets,
of the Glances of lead,
fallen over the vault of shattered Desires,
by the falling stars,
poured out in the Heart of Desert,
of the Happiness,
orphaned by our own Self.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

35. Petrified bitterly

Storms of Reproaches,
they rummage the Distances of the Past,
from the Hearts of Desert,
of the Words,
snowed with the Loneliness,
of the snows of Glances,
which cover us with snow,
the agglomerations of Pains,
on the Eyes of Heaven of Desires,
sick by the Blindness,
of the falling stars,
of the Illusions of the Non-Senses of the Existence,
what, they chose our Smiles,
petrified, bitterly,
on the bridges of the Dark Expectations,
of the Death.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

36. On the catafalques of the Incarnations in the Absurd

Wings of wax,
melt,
at the Steps of the coffins of Dreams,
placed on the catafalques,
of the Incarnations in Nausea and the Absurd,
of the Empty Days,
after a wandering flight,
over the dejected Zodiac Signs of the Desires,
collapsed on the Eyes of Sky in tears,
by the swan song of the Commas,
sick of Lonelinesses,
more and more often,
springing from the Hearts of Desert,
of the Illusions of Happiness,
at the soles of which
they are still praying for us,
the vain Hopes.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

37. Through the ditches of the falling stars of the Luck

Clouds crucified,
on the bodies of the Empty Days,
of the Words,
from which neither the Glances,
decomposed by Thoughts,
they have no longer what to choose
for the lunch of Sunrises,
of some Expectations,
to whom the Hopes, so far,
they made all kinds of Promises to them,
which have fulfilled only the Hearts of Desert,
of the Illusions of Life and Death,
what they are always,
in search of Nausea and the Absurd,
through the ditches of the falling stars,
of the Bad-Luck,
from the Horizon of our Destinies.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

38. The Stars of Death

Since we dressed,
the Stars of Death,
on the blood-stained vaults,
of the Life,
we had to know,
that we will fight,
with the Universe,
of the Non-Senses of the Existence,
in which these,
Stars, of the Death,
transformed into the Sunsets,
they sell their brilliance,
just to enlighten us,
the Passing,
on the Way of Nauseas and the Absurd,
directed towards our Future,
what traverses the Darkness of the Vanity,
of the Eyes of Sky,
blinded by the Loneliness,
of the fulfillment in Pain,
of the Love.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

39. The Magicians of Luck

Helped by the Falling Stars,
of the Salvation,
the Magicians of Luck,
they stopped on the forehead full of sweat,
of the Vanity,
without knowing that it,
will drown them in the Ocean of Tears,
of the Absurd,
what will fall hard and threatening,
with them,
over the deaf Pain of the Great Silences,
from the Cathedrals,
full of the lost Steps,
of the Icons of some Saints,
what they seem to lose,
the Breathing and Temperance,
every time,
when they are reminded of the Love,
what was banished,
from the Bridges of Suffering,
paved with Moments killed,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

by, the Time,
of the Mistakes of the Creation,
of the Original Sins,
enlivened by the Illusions,
of the Non-Senses of the Existence,
to which, we are indebted with the Death,
by ourselves.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

40. We to paint us, the faces of Sufferings

Ancestral keys,
of Original Sins,
they close us the Dungeons of Dreams,
with the padlocks of the Mistakes of the Creation,
of a God of the Pain,
who demands them,
to our Great Silences,
we to paint us,
the faces of Sufferings,
springing from the Mud,
of our Incarnation,
into the Absurd,
for to be placed,
in the Icons of Despair,
to which, we to worship,
the Regrets of to we be born,
on this World,
of the Nauseas and the Absurd,
where we are obliged,
to drink our Future,
from the cups of desert,
of the Past,
of the Nobody.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

41. The Compromises of a drifting World

The reproaches of Original Sins,
they are more and more vivid and satisfied,
by the Knees blunted,
on the cold and inhuman cement,
of the Cathedrals of Vices,
to which we worship, the Prides,
which have made a pact with the Compromises,
of a drifting World,
on the Ocean seemingly boundless,
of the Illusions of Life and Death,
whose Existential Non-Senses,
we carry them on the Shoulders blunted by Pain,
of the Anguishes,
which feed us,
the Nausea and the Absurd.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

42. With the Despair of the Hearts of Desert

Snows of Words,
uttered by the tense Smiles,
of the Ice,
on which we slip,
hurting us the Empty Days,
with the Despair of the Heart of Desert,
of the Loneliness by ourselves,
trickled in the deep crevices,
of the Non-Senses of the Existence,
in which we fall,
without we ever returning,
to the surface of finding,
the lost Subconscious Stranger,
once with the Ocean of Pains,
in which they drowned for us,
the Memories from the Future,
which has remained of the Nobody.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

43. Last time when the Time met us together

I knew how much Pain,
you sifted, Lord,
from the sieve of the Mistakes of your Creation,
at the seeing of the Shadows again,
when the Ghosts of the Words,
they asked me to call you,
Love,
on the dark alleys,
of the Hearts of Desert,
from the Cemeteries of the Words,
on which, we're walking,
the Absurd,
last time,
when he met us,
the Time, together,
holding by our arm,
the Illusions of Life and Death,
which we accompanied them,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

on the road of no return,
which winds through the Questions,
of the Non-Senses of the Existence,
which she put them to us,
on every street corner,
of the Destiny,
the Death.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

44. The Tears of the Profoundness

Snow me, Love,
with the Tears of the Profoundness,
which you brought them to us,
from the hot body,
of the Star of Immortality,
from whose Rays,
we slipped without our will,
into the Mud of the Incarnation of the Absurd,
of the Illusions of the Non-Senses of the Existence,
where only the Subconscious Stranger,
of the Absolute Truth,
can still save us,
the Eternity of Feelings,
from the covenant which it has,
Death with Life,
of the Nauseas and the Absurd,
of this Nightmare,
with the name of World,
on which he dreamed it,
a God,
of the Mistakes of Creation,
of the Pain.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

45. The Hearts of Desert

Gnawed and bleached bones,
of some Glances,
dark and heavy,
they guard the sunset of the Empty Day,
in which we drowned,
the Dawn of the Wings,
which have collapsed,
in the Tears of the Future of the Nobody,
as if Nothing,
it wouldn't have happened,
on the nameless Shores,
of the Illusions of Life and Death,
on which we ran,
hugging us,
the Destiny,
whose identity was lost,
under the Clouds of lead,
of the Loneliness,
what rains on us with the flames of Longing,
which devours us the Hearts of Desert,
which have still remained to beat for us,
the Moments that cry,
the ghostly Shadows of the Steps,
which we did together,
somewhere - sometime.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

46. We have lost even the Hearts of Desert

We have lost,
even the Hearts of Desert,
through the labyrinths of the Forgetfulness,
by ourselves,
just when we were trying,
to find the Subconscious Stranger again,
of the Absolute Truth,
of the Love,
looking at us in the abysses,
of our Souls,
not-walked by the Steps of Nobody,
until we hit,
by the frontiers of the Illusions of Life and Death,
what they didn't want to allow us,
to go further,
by ourselves,
being them afraid,
that we could find ourselves,
on us, the ones before,
of being this World,
of the Non-Senses of the Existence,
a moment in which,
we got lost from each other,
forever,
always wondering why ?.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

**47. The Non-incidentally Happenings of the Hearts of
Desert**

The illusions of Life and Death
have transformed the Stars,
in an abstract number,
of the grains of sand,
used by the Hourglasses,
of the Non-Senses of the Existence,
at the evaluation of the Time lost,
by Pain,
for the full takeover,
of our Destinies,
scattered on the game tables,
of the Dice of the Dreams, falsified,
by the Non-incidentally Happenings,
of the Hearts of Desert.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

48. The most talented swindler

The luxurious cathedrals,
of the Knees gnawed,
by the Illusions of the Non-Senses of Existence,
they refuse the Absolute Truth,
of the Subconscious Stranger,
so that he,
not to reveal them,
the secrets of spiritual deep Poverty,
which reign,
on the Realms of Original Sins,
of the Mistakes of Creation,
full of the Nauseas and the Absurd,
of the crimes and other iniquities,
on which not even the most talented swindler,
he could not conceive them.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

49. In order to be able to shepherd him

The broken watches,
what hold the reins of the World,
show every time,
only the Hour of Inferno,
which we must,
to we respect it strictly,
in order to be able to shepherd him,
with our Sufferings,
received as a gift,
from the defective Genes,
of the Original Sins,
which were inoculated to us at birth,
by the Incarnation in the Mud of the Absurd,
of the Illusions of Non-Sense of the Existence,
in whose flesh and bones,
the Being recognizes its Pain,
being aware of,
the World of the Nauseas and the Absurd.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

50. The face of the Darkness of the stained Conscience

The thoughts have pulled,
the Curtains of Smoke,
from the foreheads,
full of sweat of the blind Dreams,
remaining in their place,
only the Windows of the Possibilities,
which once opened,
they let the Storms of the Illusions of the Happiness,
of the Nauseas, and the Absurd,
to flood their Time
with the Eternities of dead Moments,
on which we are obliged to tread,
by Destiny,
for to not wash us,
with the Water of the Absolute Truth,
the face of the Darkness of the Conscience,
stained, with Hierarchies,
primary Instincts,
Prides, Vices and Compromises,
what fill our cups of desert,
of the Feelings,
with Pain.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

51. The heavy bodies of the Vanity

Steps of Dreams,
crucified on the Traces of Vanity,
are heading,
towards the Rediscovery of Happiness,
where they meet,
only the dust of the falling stars,
through the deep Wrinkles of the Absurd,
which asks us,
what exactly are we looking for, so lost,
through the Mud of the Illusions of Life and Death,
where it can't be, nothing else,
than Pain and Humility,
we answer him from the Glances of lead,
of the Clouds of our Souls,
that we want to find the Diamond of Love,
which to show us, shining,
the Way to ourselves,
those before being the World,
and then,
it started snowing us with the Fire,
of a Beginning,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

what set fire to the Cemeteries of the Words,
turning them into Wings of Fire,
on which we flew over Immortality,
until we collapsed,
again in the same fetid Dust of the Incarnation,
finding that only Death,
it can take us the heavy bodies,
of the Vanity,
of these Non-Senses of the Existence,
which have embodied us in Bitterness.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

52. Open to me the gates of the Soul, Love

Open to me the gates of the Soul,
Love,
with the Tears of Fire,
of the Shine,
which to ignite my Steps of the Dreams,
once with the Eyes of Sky, of the Infinity,
from your Glance,
in which to I lose,
all the Eternities of the Moments,
killed by Time,
reviving them,
on the aura of the Rainbows of Divine Light,
of your Feelings,
so different,
from those of the Illusions of Life and Death,
of the Nauseas and the Absurd,
of the Hearts of Desert,
in which we have lost us,
the identity of to be,
those before us.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

53. The Tears of Wind of the Illusions of Happiness

Walls of Glances,
they hit us the Shores of the Empty Days,
crushing them with the weight of lead,
of the Indifference,
letting to drip from them,
the Tears of Wind,
of the Illusions of Happiness,
what they have passed, somewhere sometime,
under the bright windows,
of our Thoughts,
which salute us today as on two strangers,
who seem to have never known each other,
on the weeping face of a Love,
which breathes through the Heart of Desert,
of the Nauseas and the Absurd,
of a Past.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

54. Through the dumpsters of the Years

Remains of Dreams,
thrown through the dumpsters of the Years,
of the Nauseas and the Absurd,
they are waiting for a single ray,
of Divine Light,
which to show,
the Memories from the Future,
to our own Conscience,
to which the Absolute Truth has been replaced,
by the Illusions of Life and Death,
with the clenches of the Helplessness,
of to longer ever be,
those before this World,
where we fed,
with the Flames of Love,
what have kindled the Stars of Immortality,
with our Hearts of Heaven.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

55. Dressed after the latest fashion of the Asburd

Agglomerations of Words,
which do not say, Nothing,
they get lost on the muddy streets,
of the Souls,
among which we sneak,
carrying us with difficulty,
the Nauseas and the Absurd,
on the arms of the Dreams of Lead,
of the Illusions of Happiness,
from which we cut us,
from time to time,
a slice of Delusion,
which we serve,
at the gnawed, dirty and obsolete table,
of the Time,
of the Non-Senses of the Existence,
which have created us enough Pain,
so that we can walk dressed,
after the latest fashion of the Asburd.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

56. To recover us from the pressure of the Loneliness

Dawns unshackled by ourselves,
and sick of Loneliness,
they are still struggling with the tempests of the
Oppositions,
of the Illusions of Life and Death,
what, they pretend, that they would not have abandoned us,
to the Nauseas and the Absurd,
of the existential anguishes,
and that they would have left us the freedom,
of to be,
together with the Subconscious Stranger,
of the Absolute Truth,
deceiving us with the Illusion of Happiness,
until,
we succeeded secretly,
to look at our Death,
in, the Eyes of Lead,
of the Vanity,
what have become so oppressive,
that whatever we would have done,
we couldn't succeed anymore,
to we recover us from the pressure,
of the Loneliness.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

57. The Clothing of the Times

The Nausea and the Absurd,
are the ones who gave,
the Umbrella of Suffering,
held in the hands of the Original Sins,
from the Cathedrals of the Mistakes of Creation,
by the Hearts of Desert,
of the Empty Days,
above the Time,
on which neither the Clothing of the Times,
it seems, to no longer fit him,
walk the streets crowded with Pains,
what serve the Illusions of Life and Death,
at the massive gates of the Absurd,
which open wide,
to our Steps,
passed by first youth,
of the Non-Senses of the Existence.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

58. At the Soles of the Pain

The bars of Nausea and Absurd,
they guard the gray lead,
of the opaque Glances,
through which the Cancer of the Illusions,
of the Non-Senses of the Existence,
sees the scary World,
of the Vanity,
sipped in the cups of desert,
of the Drought by ourselves,
by the dejected Dreams,
of some Wings, so heavy,
that they can no longer stand,
on the feet of the Heights,
losing definitively their elan,
of to unite,
with the Crossroads of the Skies,
fallen and they at the Soles of the Pain.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

59. It froze the snow of Thoughts, Love

It froze, the snow of Thoughts,
Love,
from the Heart of Desert,
full of Nausea and Absurd,
of our Dreams,
on which I slipped,
in the arms of the Illusions of Life and Death,
whose Glances,
they hypnotized our Future,
deceiving him into believing,
that it does not come from the Time,
that kills every time,
Eternities of Moments,
among which,
we could have found and we,
the Absolute Truth,
of the Subconscious Stranger,
which to show us,
the Way to Immortality.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

60. You are so far from me, Love

You are so far from me,
Love,
now,
so that Nobody,
it no longer protects us,
from the Winds of Forgetfulness,
full of the Nauseas and the Absurd,
of the Illusions of the Non-Senses of the Existence,
which scatter your face,
of, Divine Light,
so deep,
in the abysses of a,
Present, of the Nobody,
so that none of us,
no longer knows the Way,
to the Absolute,
on the forehead of which we trickled,
transformed into a Tear of Fire,
what was burning with embers of Words,
the Immortality of being together,
which was shed,
through the riverbeds of the Wrinkles of ruined Dreams,
of the Hearts of Desert,
in the Ocean of the Alienation by ourselves.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

61. On the Areas of the Questions, without Answers

Why did you open,
the Gates of the Nauseas and the Absurd,
of the existential Anguishses,
Love?,
at which we knocked, by mistake,
each of us,
sliding on the ice of the Glances,
which was broken,
by, the weight of so many,
Cemeteries of Words,
which we visited them without our will,
being left,
without any point,
of Landmark,
on the Areas of the Questions,
without Answers,
which they addressed to us,
the Non-incidentally Happenings,
of the Empty Days,
which were just waiting for us,
to cross their threshold,
of the Loneliness.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

62. But we fell, so Painful

Did you know that we will forget,
Love ?,
the Shores of the Hugs,
on which we wrote the name of Hope,
of to incarnate us,
in the dust of the Stars of Words,
of Immortality,
of the Absolute Truth,
of the Eyes of Sky,
from the Endlessness of your Soul,
through which to breathe our Dreams,
on whose Wings of Divine Light,
we to fly beyond the Time,
which, to can no longer catch,
in order to kill,
none of the Eternities of the Moments,
but we fell,
so Painful,
on the massive Walls,
of the Nauseas and the Absurd,
of the Illusions of Life and Death,
so that we remained frozen,
in their Loneliness,
forever.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

63. How much Heaven, to I longer give you

How much Heaven, to I longer give you,
from the eyes of Dreams,
Love,
until you will understand,
that the Star of Immortality,
it belonged to us,
somewhere sometime,
from before being,
the treacherous World,
of the Nauseas and the Absurd,
of the Illusions of Life and Death,
about which we did not know,
that it will kill us,
even the Absolute Truth,
in which we were incarnated,
for to be together,
on the vault of the Endlessness,
of our Souls.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

64. How many times, I drew your face, Love

How many times,
I drew your face, Love,
every time,
I omitted one detail,
which without realizing it,
he ascended me, another step,
toward the Infinite of Hopes,
on whose vault,
will shine,
and the Star of our Immortality,
after we will manage to escape,
from the dungeon of the Nauseas and the Absurd,
of the Illusions of Life and Death,
through the Death that will die us,
once with the Being of this World,
of the Nobody,
of which we will undress,
once and for all,
leaving her behind,
next to the Heart of Desert,
of the Loneliness,
which we will no longer want,
to we ever feel her,
beating in the chests of our Dreams,
released from any Pain.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

65. In the season of the Frosts

It's so much shout,
in the Great Silences,
of the Subconscious Stranger,
of the Absolute Truth,
that they break,
even the Hourglasses of the Time,
in which he keeps its,
the pickles, of Empty Days,
for to consume them,
in the season of the Frosts,
from the lips of the Words,
of the Illusions of Life and Death,
who yell at our Destinies,
true cattle of burden,
which pull the carts laden,
with the spices of the Pains,
used at the abundant table,
of the Nauseas and the Absurd,
of the Paradise,
of a God,
of the Prides.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

66. Prepared for Despair

Flames of Immortality,
burn the Dreams of Heavens,
intertwined with the Horizons,
of our Desires,
set on fire by the Love,
on which, neither a Death,
of the Hearts of Desert,
will not succeed to extinguish her ever,
in the cold and impersonal whirlwind,
of the Illusions of the Non-Senses of the Existence,
where the Nausea and the Absurd,
make the law of Happiness,
which they must respect it,
the Steps of every Moment,
prepared for Death,
by, Time,
for Life to have,
on what to tread,
in her way through Despair.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

67. The Desires to be together

No matter how much we tell ourselves,
at the Wall of the vain Smiles ,
of the decomposed Glances,
from the Hearts of Desert,
of the Words,
of the Great Silences,
Love,
we will never succeed,
to express ourselves,
with the serenity of the Sky of Dreams,
the Desires to be together,
if we do not kindle,
the Sacred Fire of the Feelings,
over the frozen Distances,
of the Illusions of Life and Death,
melting them once and for all,
with the embers that smolder,
on the Star of the Immortality of our Feelings.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

68. Definitively undressed through Death

Flags, of Thoughts,
flutter over the Stretches,
of our Dreams,
Happiness,
opening wide the Gates of Heavens,
for the Wings of embers,
of the Love,
which we will fly,
above the Eternity,
up to the endless Shores,
of the Absolute Truth,
to whom we will worship,
our Souls,
definitively undressed through Death,
by the heavy and shabby clothes,
worn by the Hearts of Desert,
of the Nauseas and the Absurd,
of the Illusions of the Non-Senses of the Existence.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

69. The Heart of Divine Light

I always run,
Love,
toward the train of your Steps,
which I lose every time,
in the ruined and deserted train station,
of the Destiny,
which crucified me,
on, the Nauseas and the Absurd,
of the Illusions of Life and Death,
from where I can't fly,
beyond me,
for to catch,
from, the Heights of the Heavens of Dreams,
the Heart of Divine Light,
which you handed me,
over, the Death,
which guards carefully,
every time, the frontiers,
between me and you,
aided by the Pain and the Loneliness,
of the Absurd.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

70. Alienating us so much from each other

I wonder since when,
they passed on our faces,
the Tears of the Truth,
which have trickled,
through the bodies of the Hearts of Desert,
on the Shores of which,
we were shipwrecked,
in Reproaches,
Love?,
alienating us so much,
from each other,
that even the Crossings,
of the Zebras of Good and Evil,
have disappeared,
from the muddy streets,
of our Destinies,
so that they can never unite us again,
the banks of Hopes,
from which we made us with hand,
to each other,
looking at the swirling river,
of the Nauseas and the Absurd,
of the Illusions of Life and Death,
which kept us separated.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

71. Through the broken pockets of the Future

Agglomerations of deserted Glances,
run to Nowhere,
expected at the exact time and address,
by the Death,
which is never late,
at the meeting with the Destiny,
of the Empty Days,
which we received them as a gift,
from the Nausea and the Absurd,
of the Illusions of the Non-Senses of the Existence,
in order to build us from of their bodies,
Cathedrals of Pains,
to the Icons of which,
to us pray the Love,
to leave us alone,
because we don't have,
not even one,
Eternity of Moment for her,
through the broken pockets,
of the Future.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

72. The boundless expanses of the Loneliness

Deep wounds,
they pierce us the Abysses of Souls,
they search through the Abysses of the Souls,
of the Cemeteries of Words,
which gave birth to us,
the Misunderstood,
of to be ourselves,
those lost on the roads,
of the Nauseas and the Absurd,
of some Constraints,
of the Illusions of Happiness,
which have called us to bathe,
in the waves of vain Dreams,
of the false Feelings,
accompanied by the funeral processions,
of the Hopes,
which lead us on the last road,
the Deceptions,
what they changed their name,
in, Love,
just before, the Death,
of the Desires,
which have left us as inheritance,
the boundless expanses,
of the Loneliness,
of the Hearts of Desert.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

73. They collapse on us

I feel how they collapse on us,
the heavy Walls of the Loneliness,
what, they just received as a gift,
the Horizons,
Love,
whose flames of Unrest,
Agitation and Tumult,
which you have kindled them for us,
were soon extinguished,
in the Cold of Despair,
from the frozen Smiles of the Moments,
which want to disappear,
once and for all,
from the face of the hard and oppressive Time,
which crushes us,
the Dreams of Eternity,
with his slow steps,
through the Hearts of Desert,
from the Mud of the Nauseas and the Absurd,
of the Illusions of the Non-Senses of the Existence.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

74. Illusions of Luck

You have given me so many Wings of Dreams,
Love,
so that even the Shores of Pains,
they began to wash,
the gray of Indifference,
and to receive the hot Waves,
of the Feelings,
which write to us with the blood of the Sunrises,
the Name of the Happiness,
on the Sand,
which will no longer know,
the cold glass of the Hourglasses,
through the windows of which,
he was obliged to look at,
the Heart of Desert, of the Time,
which beat the exact hour,
for, the Death,
which invites to the table of Truth,
all the Nausea and the Absurd,
of a World of Vanities.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

75. Does not say to Nobody ever

The replies sharp and full of venom,
which come from the Mistakes of the Creation,
of the Original Sins,
which bite the Cemeteries of Words,
what they want to bury,
the Nausea and the Absurd,
of the Illusions of the Non-Senses of the Existence,
in the tombs of the Glances,
which we carry them a whole Life,
building our way,
toward, the Death,
what, does not say to Nobody ever,
if it can really save us,
by ourselves,
those incarnate,
in the cups of desert of the Nobody,
from which the Vanity drinks,
the Illusions of the Happiness.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

76. The Heatwave of the Sufferings

Perched on the shoulders of wax,
increasingly melted,
of the Hierarchies,
the Illusions of the Non-Senses of the Existence,
they pay more and more expensive,
the Nausea and the Absurd,
in order to be for them,
the faithful watchdogs,
when are approaching,
the Flames of a Love,
by the barbed wire fences,
of the Meanings of the Vanities,
of this World,
which they can heat up so much,
that the Temperature of Existential Anguishes,
can climb,
on the steps of Pains,
till in the Paradise of the God,
what created us,
the Mistakes of Creation,
of the Original Sins,
where it has nothing to look for,
the Heatwave of the Sufferings,
because it creates,
Discomfort.

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

77. On the Frontier of Despair

I am waiting for you Love,
on the Walls of the Citadel,
which I defended for you,
sacrificing all my Dreams,
for to oppose me,
to the waves of Nausea and the Absurd,
of the Illusions of Life and Death,
which often they struck me,
with Existential Anguishes,
strong enough,
to shake,
even the pillars of Hopes,
which I implanted them,
on the Frontier of Despair,
believing you will defend me,
by me myself,
but I see that you have not succeeded,
even though you defeated,
my whole World,
of the Vanity.

SORIN CERIN

- **NAUSEA AND ABSURD -Philosophical poems**

Recently, I, Sorin Cerin, received DNA tests regarding my ethnic origin, which can also be found on the company's website, which is called MYHeritage, analyzes which can be found at the following web address::

<https://www.myheritage.ro/dna/ethnicity/intro/9P148HILE1BJ6DHBEPQMAGINAD55GI3AC93N2DBL8LLKISB28D278ARPEPR5GIJ7756MASQFECOL0GBBD9IL4IA8ALM3IPB76185EMG>

or

**<https://twitter.com/SorinCerin>
https://www.myheritage.com/member-810251981_512387921/sorin-cerin**

<https://www.myheritage.com/dna/ethnicity/512387921>

For historians and researchers who want to study the biography of Sorin Cerin, the results of the DNA test for Sorin Cerin are

61.0% of Balkan origin

27.5% are of Greek origin and from southern Italy

7.7% of West Asian origin

3.8% of Ashkenazi Jewish origin.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

The text about my life in this encyclopedia of philosophy seems to me the best. For example, I left definitive journalism in 2000 and dedicated myself to writing, more precisely, to literature and philosophy. Why did I do this? Because I realized that I live in a world so corrupt and petty that journalism itself is a mirror of it. If you tell the truth and create another mirror of the world of journalism, you will be removed or killed. Because I wrote about the mafia that wanted to steal Romania's gold reserves, namely, the Rosia Montana fields, I was threatened with death. You will find more details in another future book about my life. All I knew how to do best after I left journalism was philosophy and literature. (Sorin Cerin)

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

[[φ]] Philosophy Wiki Philosophy

https://philosophy.fandom.com/wiki/Sorin_Cerin

Sorin Cerin



Philosopher, Logician, Essayist, Poet

SORIN CERIN
- NAUSEA AND ABSURD -Philosophical poems

Born:

November, 25, 1963, Baia Mare, Romania

Works:

Sorin Cerin: The Coaxialism-Final edition, Wisdom Collection - 16.777 Philosophical Aphorisms, The Transcendental Coaxiological Mathematics, The Coaxiological Logic, The Philosophy of Artificial Intelligence, The Future of Artificial Intelligence etc.

Notable ideas

The Coaxialism, Wisdom Collection, The Coaxiological Logic, The Transcendental Coaxiological Mathematics, The Philosophy of Artificial Intelligence

Sorin Cerin [s'ɔ:ɪn s'ɛ.ɪn], [s'ɔ:ɪn s'ɛ.ɪn], [s'ɔ:ɪ_n s'ɛ.ɪ_n] born **Sorin Hodorogea** (*born November 25, 1963, Baia Mare, Romania*) is a Romanian Philosopher and Logician, creator of **The Philosophical Works of the Coaxialism**, Essayist and Author of the monumental work entitled **Wisdom Collection**, considered one of the most prominent thinkers of the gnostic genre in the world also a remarkable Existentialist Poet of the 21st century and Novelist of **Balkan** and **Greek** origin. Sorin Cerin is an existentialist poet whose existentialist philosophical poems are quoted by specialists alongside philosophers, poets and existentialist authors such as Friedrich Nietzsche, Martin Heidegger, Jean-Paul Sartre or Søren Kierkegaard but also the author of a new philosophical system called **Coaxialism**. Sorin Cerin is especially sought after by the general public, among existentialist poets and philosophers, both for his existentialist philosophical poems that focus mainly on Love, Existence, Illusion, Absurd or Death, and for philosophical aphorism, structured in several volumes, and previously published in various publishing houses, to be later reunited under the aegis of a single monumental

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

volume, entitled **Wisdom Collection**. This title first appeared in 2009, which together with the future editions of Sorin Cerin's **Wisdom Collections** from the following years, brought him fame and international recognition, for which, Sorin Cerin, is considered to be one of the most representative existentialist philosophers and poets, but, also author of wisdom, author of philosophical aphorisms or thinker of the sapiential genre, worldwide. The themes of **Wisdom Collection** are varied, depending on each volume that composes it. Among the favorite themes of the **Wisdom Collection**, we can list: Immortality, Death, Illusion and Reality, Wisdom, Illumination, the Sin, Paradise and Inferno, Vanity, etc. It is worth mentioning, for example, that out of the 22 volumes of philosophical aphorisms that cover the 2020 edition of the **Wisdom Collection**, 6 volumes are dedicated to Artificial Intelligence and especially to the developers of Artificial Intelligence. Many philosophical aphorisms from **Wisdom Collection** are selected in various publications or prestigious anthologies of the world. The entire philosophical work that forms **The Coaxialism**, from certain stages of its conception, but also the aphoristic works from the **Wisdom Collection**, from certain stages of their conception, were reunited in other collections of philosophical-religious works, much wider, combining philosophical studies with philosophical aphorisms, such as collection entitled **Bible of the Light**. In 2014 Sorin Cerin published the book entitled **The Illuminati Bible**, which is a continuation of his first book **Bible of the Light**, to which new volumes of aphorisms are added, namely, **Illumination aphorisms**, **The Sin aphorisms**, **Paradise and Inferno aphorisms**, **Freedom - aphorisms**, etc. In 2021, appears **Illuminati Bible of Divine Light** which is the most complete version of previous bibles about which Sorin Cerin states that is an ontological and gnoseological

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

philosophical work but also the fact that **philosophy is the religion of the future**. The first part of **Illuminati Bible of Divine Light**, consists of the whole book entitled **Sorin Cerin: The Coaxialism - Final edition** and the second part of the book is made up of **Wisdom Collection** with its **16,777 philosophical aphorisms**. Sorin Cerin defines the term of **Coaxiological Psychology** as a result of the development of **The Transcendental Coaxiological Mathematics** whose foundation is based on transcendental numbers and functions, on **Coaxiological Logic** but also on the principles of **Coaxialism**. **Coaxiological Psychology** being not only the future psychology in the sense of Sorin Cerin, which will be applicable to the human being but also to **Artificial Intelligence**. Sorin Cerin is a member of the Society of French Poets (Société des poètes français) the oldest and most prestigious poetry society in France based in Paris, and also of the Society of Poets and Artists of France. (Société des poètes et artistes de France)

Contents

- 1 Biography
 - 1.1 Early Life
 - 1.2 Revolution and Exile
 - 1.3 Censorship and Discrimination
 - 1.4 Books about Wikipedia signed by Sorin Cerin
- 2 Academic Recognition
 - 2.1 In the field of philosophical aphorisms
 - 2.2 In the field of philosophical studies
 - 2.3 In the field of philosophical poetry
- 3 Critical references about Coaxialism
- 4 The Coaxialism: Philosophical system of Sorin Cerin
 - 4.1 The Principles of Coaxialism
 - 4.2 Mathematical representation of Coaxialism
 - 4.3 The Basics of the Coaxiological Logic and principles of Logical Function

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

- 4.4 The Transcendental Coaxiological Mathematics
- 5 Criticism of the work of philosophical aphorisms
- 6 Criticism of the work of philosophical poetry
- 7 Dictionaries
- 8 Anthologies
- 9 Bibliography of criticism
- 10 Bibliographic references
- 11 Bibliography
 - 11.1 Books of aphorisms
 - 11.2 Books of philosophical studies
 - 11.3 Books of philosophical poems
 - 11.4 Novels
 - 11.5 Nonfiction Books
- 12 Famous Quotes
- 13 External links

Biography

Early Life

In 1963, in November, on the 25th, Sorin Hodorogea, the future philosopher and poet **Sorin Cerin**, was born in Baia Mare, Maramureș county, Romania. He spent the first years of his childhood at the Parish of his grandfather who was a priest in Săuca, Satu Mare County, where the child Sorin Hodorogea also graduated the first primary class. The building of that parish is also the house where the Hungarian writer Ferenc Kölcsey grew up. After that, his grandfather moved to Baia Mare, where Sorin Hodorogea attended general school no. 6 in Baia Mare and Gheorghe Sincai High School. In the first years of general school, Sorin Hodorogea is passionate about model aircraft, obtaining numerous awards with different classes of ,model aircraft. After finishing high school, he moved to Bucharest, the capital of Romania, where he attended the Aldo Moro Institute of Italian Language and Culture. In

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

1987 he married the lawyer Mariana Cerin , then a student, and agreed to take her name Cerin.He motivates this gesture by the fact that he used the name Cerin as a literary pseudonym long before.The name Cerin taken in 1987 became from a literary pseudonym the official name worn in the identity documents of Sorin Cerin. About this aspect Sorin Cerin state in the biographical notes at the foot of his book:Let's dance love - Philosophical poem,pages 128-142, to biographical notes.

Revolution and Exile

Sorin Cerin takes part in the Romanian Revolution of 1989, which finds him in Bucharest. In those hot days, he joined the democratic forces fighting the communist dictatorships. Sorin Cerin becomes editor of, the daily Dreptatea (Justice), a newspaper that the fight against the members of the former Communist dictatorship that did not want to lose its privileges. The headquarters of this newspaper was devastated several times by security agents disguised as miners who in those turbulent years after the Romanian Revolution tried to restore the old dictatorship. In 1990, due to the former members of Ceausescu's Securitate who put him his life in danger, being threatened several times with death, Sorin Cerin chose the path of exile and took refuge in the United States,where he applied for political asylum, which was granted.in New York City in 1990. In the United States, Sorin Cerin lives in several cities, such as New York City, north of Brooklyn, on Metropolitan Avenue, in Las Vegas, Nevada or Dallas, Texas. In 1997 he returned to Romania, believing that the old communist structures were no longer so influential, but he was wrong, because he chose to leave Romania again, but this time as a press correspondent for Australia. In Australia, Sorin Cerin lives in Melbourne and Brisbane. While Sorin Cerin broadcast news about the former members of the Romanian Securitate who were dealing with drug trafficking in

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Melbourne at the time, Sorin Cerin is threatened with death, a fact recorded by the newspaper Ziua, under the title: **The correspondent of the newspaper Ziua from Australia is threatened with death by Romanian ambassador to Australia.** Sorin Cerin transmitted for the first time from Australia, news about the former members of the Securitate of the dictatorial regime of Nicolae Ceausescu who were dealing at that time with the abusive sale of the largest gold deposit in Eastern Europe that belonged to Romania, the one from Roşia Montană or with drug trafficking., Romania's ambassador to Australia at the time, Ioan Gâf Deac the one who threatened Sorin Cerin with death, was part of the former Securitate. of Nicolae Ceauşescu. Due to these incidents, the respective ambassador was fired, always trying to take revenge on Sorin Cerin through various traitors employees of the Romanian secret services. In 2000, Sorin Cerin married the engineer Dana Cristina Gorincioiu. Starting with the year 2000, Sorin Cerin dedicates himself entirely to literature and later to philosophy, leaving journalism forever. However, political forces loyal to the old communist dictatorship have always harassed Sorin Cerin, including on the English Wikipedia, or Romanian Wikipedia, using as intermediaries various users, traitors of the Romanian secret services working undercover on Wikipedia. **These are the reasons why is Sorin Cerin censored by Wikipedia.**

Censorship and Discrimination

Sorin Cerin is considered by specialists as one of the most important poets and philosophers of Romanian origin, in the most prestigious cultural publications is banned on Wikipedia. From 2006 until now, the article Sorin Cerin is restricted, being banned on English Wikipedia. No one can ask for the recovery of this article, only administrators can do this. Although in

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

these many years Sorin Cerin's notability has increased considerably through the countless reviews published in the most prestigious publications and signed by the most important specialists in the field. The recovery of Sorin Cerin's article is protected from so-called vandalism. In fact, it is a disguised way of not letting users demand the recovery of the article on the grounds that Sorin Cerin is long the most notable writer in Romania. We are talking about recovery because in 2006 the article Sorin Cerin was deleted for unrealistic reasons of notability by some Romanian users, who hated Sorin Cerin, while collaborating on the English Wikipedia. Immediately after the onerous deletion made by the Romanians, on the English Wikipedia, **the article was urgently replaced by American users on the grounds that it turned out that the article meets all the conditions of notability.** Less than a week after recovery of the article Sorin Cerin on the English Wikipedia, an American user Jmabel who posted photos with him on the streets of Romania, who writes on his user page about his stay in Romania, immediately requested the deletion of the article Sorin Cerin and the placing of this article under the interdiction of being able to be recreated. Thus, for many years, this article is banned and cannot be recreated by users. Ambassador Ioan Gaf Deac's people, traitors to the Romanian secret services, also misled users of other wikipedias in other languages. Thus, they managed to deceive the users of the wikipedias in French, German, Portuguese, Spanish, Italian and others, that the article Sorin Cerin from their wikipedias would be spam and therefore had to be deleted. This lie bore fruit, though the truth was quite different.

Books about Wikipedia signed by Sorin Cerin

Sorin Cerin considered in his books dedicated to Wikipedia and entitled, the first book: Procesul Wikipedia- Drepturile Omului, Serviciile Secrete si Justitia in Romania (The

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Wikipedia Process - Human Rights, Secret Services and Justice in Romania) and the second book: Wikipedia: Pseudo- encyclopedia of the lie, censorship and misinformation, that the Wikipedia project is wonderful only that it can be perceived by certain interest groups in a weapon contrary to the causes for which it was created. **Sorin Cerin shows in his two books about Wikipedia the way in which the traitors of the Romanian secret services, who cannot accept the alliance with Nato and the United States, perverted the true purposes for which Wikipedia was created.** Sorin Cerin was among the initiators who refounded a democratic party in Romania, which did not agree with the communist doctrine, communist secret services in Romania, called Securitate, who were later re-employed in Romania's new Secret Services. after the December 1989 Revolution. These members of the Romanian Secret Service never accepted the fact that Sorin Cerin was among the initiators who refounded a democratic party in Romania, which did not agree with the communist doctrine, based on dictatorship. That is why they did not accept that Sorin Cerin be seen by the general public at his true value, all those who would have wanted to request the recovery of the article Sorin Cerin, although they would have had every reason to prove their notability, could do nothing because the article Sorin Cerin is forbidden to be recovered. Even the author Sorin Cerin has written and published dozens of books, even if dozens of literary critics, specialists have written about his work, even if all these are new things compared to the known ones. in 2006, anyone trying to recover the Sorin Cerin article is stopped from recreation, on the grounds that the Sorin Cerin article is protected from vandalism. In fact, protection against so-called vandalism is vandalism in itself, an ugly censorship that was once practiced in the darkest dictatorships of mankind.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Academic Recognition

In the field of philosophical aphorisms

Sorin Cerin debuted at the **Paco publishing house** in Bucharest, in 2003 with the novel *Destiny*, a traditional publishing house to which he remained faithful for many years, and to which he would publish both his philosophical studies and several volumes of philosophical poetry, as well as his first volumes. of aphorisms. In 2009 Sorin Cerin published at the prestigious **Eminescu publishing house** also a traditional publishing house, the first edition of the famous **Wisdom Collection**. All this time, in parallel, Sorin Cerin publishes in the United States, in English translation, a large part of these books. After the publication of the first edition of the **Wisdom Collection**, important personalities of Romanian culture wrote about it, such as philosophy PhD Professor **Gheorghe Vladutescu** from the **University of Bucharest**, who is also a member of the **Romanian Academy**, which mentioned in *Literary Destiny* from Canada pages 26 and 27, nr.8, December 2009, *Oglinda literară* (Literary Mirror) nr.97, January 2010, page 5296 that: "**Sapiential literature has a history perhaps as old writing itself. Not only in the Middle Ancient, but in ancient Greece "wise men" were chosen as apoftegmatic (sententiar) constitute, easily memorable, to do, which is traditionally called the ancient Greeks, Paideia, education of the soul for one's training. And in Romanian culture is rich tradition. Mr. Sorin Cerin is part of it doing a remarkable work of all. Quotes - focuses his reflections of life and cultural experience and its overflow the shares of others. All those who will open this book of teaching, like any good book, it will reward them by participation in wisdom, good thought of reading them.**" . end quote.

PhD Professor **Ion Dodu Balan**, an important literary critic, former dean of the literature department of the **University**

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

of Bucharest. In his review, from the Literary Mirror (Oglinda Literara) no. 88, Romanian North Star (Luceafarul Romanaesc), April 2009, and Literary Destinies (Destine Literare), Canada, April - May, page.14-15, **Ion Dodu Balan**, mentioned that: "**Standing in front of such a creation, we owe it to establish some hues, to give the genre her place in history.** " after that Ion Dodu Balan compares Sorin Cerin with important names of universal culture. Among these we mention: **Homer, Marcus Aurelius, François de La Rochefoucauld, Baltasar Gracian, Arthur Schopenhauer** and many others, while in Romanian literature since the chroniclers of the XVII and XVIII century, to **Anton Pann, Constantin Negruzzi, Mihai Eminescu, Nicolae Iorga, Garabet Ibrăileanu, Lucian Blaga and George Călinescu.** In 2020 the **Bulgarian Sveta na Knigite publishing house** .he will translate and publish the **Wisdom Collection** by Sorin Cerin, under the title **Антология на Мъдростта. Афоризми (Anthology of Wisdom. Aphorisms)** by Sorin Cerin, proving once again the recognition of his work internationally.

In the field of philosophical studies

In the philosophical field, **PhD Henrieta Anisoara Serban** researcher at the Institute of Philosophy of the **Romanian Academy**, writes a detailed review of the **Coaxialism**, as Sorin Cerin's philosophical system is called. **Henrieta Anisoara Serban** remarks about the **Coaxialism**, in the year 2007, that: "**This book represents an audacious contribution to contemporary philosophy. Not a mere synthesis.....**" end quote.

Professor Theodor Codreanu published in the magazine **Oglinda literara nr.167, pages 11283**-the article entitled **Dualism as a temptation of rationalism.** dedicates to Sorin Cerin's philosophical system but also to his aphoristic work, which he claims would contain aphorisms that will

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

face time, an article that PhD Professor **Theodor Codreanu** will develop in his book entitled **Anamorphoses**, published in 2017 by Scara publishing house in Bucharest, pages 130-147, ISBN, 978-606-94011-9-4., a recognized academic work, where an entire book chapter is dedicated to **Sorin Cerin**. **Theodor Codreanu** remarks about the Coaxialism that: " ... **the Coaxialism seems to be bordering on paradoxism, but it is much more than that, approaching, rather, the dualistic philosophical and religious systems, culminating in Gnosticism and, at first sight, in Cartesian rationalism...**" end quote.

In the field of philosophical poetry

In 2015, eLiteratura publishing house, another prestigious publishing house in Romania, published five new volumes of philosophical poetry for Sorin Cerin, books edited by the publisher Vasile Poenaru, within a project developed by the Writers' Union of Romania. Regarding the poetic work also worth mentioning are the Professors Alexandru Cistelean, considered the most important contemporary critic for poetry by the other literary critics of Romania. PhD **Alexandru Cistelean** at the **Petru Maior University of Târgu Mureș** considers under the title, **Between reflection and attitude** in the Familia (magazine)nr.11-12 November-December 2015, pag.16-18, **that for almost centuries Romanian literary critics say that philosophical poetry is very difficult to achieve and that many have tried in Romanian literature to write philosophical poetry in vain because they failed, but Sorin Cerin is the only one who has successfully succeeded, being for the first time in Romanian literature when philosophical poetry is truly a success. For this reason Sorin Cerin is a unique top, which can hardly be matched,**because says Alexandru Cistelean:".One approach among all risky - not of today, yesterday, but from always - because he tend to

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

mix where not even is, the work of poetry, making a kind of philosophizing versified, and willy-nilly, all kinds of punishments and morality. Not anymore is case to remind ourselves of the words said by **Titu Maiorescu**, to **Panait Cerna**, about "**philosophical poetry**," because the poet, them knows, and, he very well, and precisely that wants to face: the risk of to work only in idea, and, of to subordinate the imaginative, to the conceptual. Truth be told, it's not for Sorin Cerin, no danger in this sense, for he is in fact a passional, and never reach the serenity and tranquility Apolline of the thought, on the contrary, recites with pathos rather from within a trauma which he tries to a exorcise, and to sublimates, into radical than from inside any peace of thought or a reflexive harmonies. Even what sounds like an idea nude, transcribed often aphoristic, is actually a burst of attitude, a transcript of emotion - not with coldness, but rather with heat. " end the quote.

We must also remember the PhD Professor from **Babeş-Bolyai University in Cluj-Napoca**, **Ştefan Borbély**, who considers in Romanian magazine **Contemporanul (The Contemporary)**, no. 10, October 2020, on page 5, under the title, **Gnoses of Sorin Cerin** that: "Sorin Cerin's poetry contributes, through each new verse, through each new poem or collection, to the construction of an **autarchic system** having as its origin **Manichaeism**, and that the poet constructs, with fervor and syntactic skill, an anti-world (the world of "cemeteries of words", of frozen meanings, the world of "sharp shards" and **the Absurd**), which, in the end, is meant to test his faith and to turn him to the redemptive horizon of **the Absolute**." end the quote.

Definitely worth mentioning as well the PhD Professor **Elvira Sorohan** from **Alexandru Ioan Cuza University**, which attributes the literary work of Sorin Cerin as belonging to existentialism, in the review of *Convorbiri Literare (Literary Talks)* in the September 2015 issue,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

pages 25-28, entitled: **An Existentialist Poet of the 21st Century**. Professor Elvira Sorohan in the **article An existentialist poet from the 21st century** published in *Convorbiri Literare* (Literary Talks), refers to an article written by Magda Cârneci regarding Trans-poetry, and published in *România Literară* (Literary Romania) where it is specified what is the true, brilliant poetry, the great poetry which the poets of the last century covet. **Elvira Sorohan stated in the article written by her that only Sorin Cerin fully managed this to create the great and brilliant poetry called, Trans-poetry. Moreover, Elvira Sorohan mention that Sorin Cerin does not lack the inspiration coveted by other poets who should follow his path.** Many others Professors from different Universities, such as Maria-Ana Tupan, which said that: "The lyrical meditations of Sorin Cerin have something from the paradoxical mixture of despair and energy of the uprising from Emil Cioran's philosophical essays". Many other professors, prestigious literary critics have written about Sorin Cerin. Among them would be: Cornel Ungureanu, Mircea Muthu, Ion Vlad etc.

Sorin Cerin's works has been reviewed in the most prestigious publications of Romania, such as **Contemporanul , Convorbiri Literare or Familia** (magazine), but also in publications published in other countries or continents, such as the cultural magazine **Destine literare (Literary Destinies) which appears in the United States and Canada**, where Sorin Cerin is published in each issue of the magazine, in series, starting with issue 8 and ending with issue 4 only to appear sporadically in the other issues such as in the April - May issue 5 of the magazine Sorin Cerin is also published in the prestigious multilingual culture magazine that appears in France, entitled, **Levure Litteraire**

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

In 2021 the French publishing house **Stellamaris** publishes in France the collection of poems signed by Sorin Cerin, which is entitled: **Le non-sens de l'existence et de l'éternité** (The Non-Sense of Existence and Eternity)

This collection, appreciated by French literary critics as a success. The literary critic who signs with the pseudonym **LivresdAvril** points out in the prestigious French publication **Babelio** of October 17, 2021 under the title **The Nonsense of Existence and Eternity by Sorin Cerin**, that, I quote: Thank you Editions Stellamaris and La Masse Critique for sending this book. Immersing yourself in a collection of contemporary poetry is a bit like watching a Dogme95 movie after you're tired of success. In short, it hits (often) and surprises (always). In "The Nonsense of Existence and Eternity", the Romanian poet Sorin Cerin tries to put in each poem all his existentialist philosophy, to reconcile the ephemeral and eternity. If this book will not reconcile those who are angry with poetry, it has a special music, a unity of tone (with a recurring lexical field: "illusions of life and death", "cemeteries of words", etc.), as if the poems they would answer each other, where each was an echo of the previous one. If the texts are sometimes with hidden meanings (with the impression that some are part of automatic writing), dark or political (sharp spikes against the excesses of consumer society), Sorin Cerin fortunately leaves little hope in the second part. I end the quote.[130]

The Nonsense of Existence and Eternity contains a number of 154 philosophical poems, which in turn made up two collections of philosophical poems that appeared in Romania and the United States entitled, **The Non-Sense of Existence - Philosophical poems** and **I Believed in the Eternity of Love - Philosophical poems**.

Starting with 2020, Sorin Cerin became a philosopher in the school curriculum, becoming the subject of exams for students.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

As a result of recognizing his work, in 2020 Sorin Cerin is admitted as a member of the **Society of French Writers (Société des poètes français)**, the most prestigious and oldest poetry society in France.

Critical references about Coaxialism

Specialists have written many reviews about **Sorin Cerin's philosophical system entitled Coaxialism**. Among them are the review signed by **Henrieta Anisoara Șerban**, researcher at the Institute of Philosophy of the Romanian Academy and that of Professor **Theodor Codreanu**.

Henrieta Anisoara Șerban remarks in the year 2007, that: "**This book represents an audacious contribution to contemporary philosophy. Not a mere synthesis**, the volume brings to the fore a original vision concerning the truth (and the illusion), the absolut and the life, into the philosophical conversation of humanity. "What else are we, but a mad dream of an angel, taken up with himself, lost somewhere within the hierarchy of numerology?" (p.5), asks the author, triggering a captivating odyssey, with an opening towards the philosophy of conscience, contextualism and mind philosophy, that is relevant for the critique of the representationalism and postmodernism. Coaxialism is structured in 11 chapters. They may be interpreted in triads.

Therefore, the first three chapters could stand as an introduction to the thematic realm of coaxiology. The first chapter is concerned with "The purpose, the hierarchy, the birth of numerology and of the Primordial Factor ONE", the second chapter treats "The Instinct, the Matrix, the Order and Disorder, the Dogma", and the third chapter "The State of the fact, the Opened Knowledge and the Closed Knowledge, the Coaxialism and the Coaxiology". Then, the next triad would be constituted by the interpretation of three aspects related to human exemplarity, via the chapters entitled "The Print and the

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Karmic Print, the Geniality”, “Love or the individual Conscience of the Human Being” and “Consciousness or the knowledge in Coaxiology”. And, the last triad, say, of a semantical and hermeneutical nature, approaches “Reflections on philosophy, the Alien within the Being, the Dimension of Life”, “The Semantical Coaxiology” and “The Semantical Truth, the Semantical Knowledge, the Semantical Mirror and the Reason of Creation”. The tenth chapter, named “Semantical Ontology, Neoontology, and Coaxiology, the Semantical Structuring of Our Matrix”, capitalizes on the ideas from the preceeding philosophical architecture. Eventually, the last chapter offers specific mathematical models of the ideas and concepts that are exposed within the book, along with the relationships among them. In an architecture of philosophical ideas with influences from **Arthur Schopenhauer**, **Friedrich Nietzsche** and **Ludwig Wittgenstein**, the author states the principles of what he labels as the “coaxialism”: 1. The only true philosophy is the one accepting that Man does neither know the Truth, and implicitly, nor philosophy, 2. Man shall never neither know the Absolute Truth nor the Absolute Knowledge, for his entire existence is based on the Illusion of Life, 3. Any philosophical system or philosopher pretending that he or she speaks the Truth is a liar, 4. The Coaxialism is, by excellence, a philosophy that does NOT pretend that it speaks the Truth, yet accepting certain applications sustaining the reference of the Illusion of Life to the Truth, 5. The Essence of the Truth consists in its reflection in the Elements appeared before it, as there are the elements of the Opened Knowledge deriving from the Current Situation, 6.

The Coaxialism accepts the operations with the opposites of the opposites of the Existence, with or without a compulsory reference to such opposites, determining the coaxiology, 7. Each Antithetical has, to the Infinity, another

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Antithetical, which is identical to it, 8. The farther is an Antithetical situated, that is the more opposites are intercalated (between itself and its Antithetical), the more accentuated the similarities, and the less opposites are intercalated between the two Elements, the more accentuated the dissimilarities, 9. As well as we can conceive Universes without a corresponding substrate into the Existence, we can conceive Knowledge without a corresponding substrate into the essence, that is, without a subject, 10. The Factor is going to be always the opposite of the infinity to which it would relate as a finite quantity, the same way as the Knowledge relates to the lack of knowledge, and Life, to Death. Within a Coaxial perspective, the Factor shall be an equivalent to God, the Unique Creator, and yet Aleatory in relationship with its worlds 11. Within the Worlds of each Creator, unique and Aleatory Factor are to be reflected all the other Creators, all the unique and Aleatory Factors, as numbers, starting from ONE, that is the Primordial Factor, all the way to the Infinite minus ONE Factors of Creation, all Unique and Aleatory. (p.5-7) Certainly, someone may ask how is such a unitary cuantics going to be sustained? But to rise seriously such a question would mean to miss the point that here we have mathematical metaphors, suggestive models, and not a calculus leading to the Metaphysical Truth (which would at the same time contradict the very coaxiological principles). The bounty of capital letters and underlining in the text speak volumes of the American experience of the author, emphasising as well, with a certain irony, the endeavour to capture meaning, the thirst for absolute, for perfection, for the Truth and for the pure idea, central to all philosophies. Thus, given the following quote, I can at once offer exemplification for the above observation and clarify a column-idea of this intriguing work: "The Coaxiology is a philosophy capable of determining in depth the importance

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

of the Factor (...) – which is also a number, I have to note, among other aspects it provided. It is produced by the Essence of an Element of the Matrix Status Quo, or by the Instinct. (...) The Factor is going to be the demiurge who, via his own capacity of consciousness should include in himself always new and newer Elements of the Closed Knowledge, also assessing, though, without knowing them into detail, Elements of the Opened Knowledge. (...) Man is such a Factor despite the fact that he is situated hierarchically much lower in comparison to the Great Creators.” (p.51-2) The author explains the coaxial (and eventually, structuralist) manner to investigate the world, as a paradoxical mix of good and evil, divine and demonic, humane and rational, a mix giving birth to the Illusion of Life and being sustained, grace of a feed-back, precisely by this Illusion of Life. (P.53 sq.) “Don’t you know that only in the lakes with muddy bottom the water-lily blossom?” was asking, the 20th century Romanian philosopher, **Lucian Blaga**, rhetorically, and already “coaxial”. The philosophical poetry of Mihai Eminescu is consecrated to the illusion of life. It reflects, as an illustration, in the poem “Floare albastr?” (“Blue Flower”, a Romantic motive, and yet, a coaxial motive, that appears within the German literature, at **Novalis**, or at **Leopardi**) the paradoxical marriage of the infinite with the wishes. This is a metaphor for the paradoxical marriage between the philosophical Knowledge, aiming at the absolute and the terrestrial Knowledge, through love, afflicting human’s heart, as a creative factor, stimulated by affection. As well as in his literature, Sorin Cerin accomplishes to express himself capitalizing at once the universal philosophy and on the great Romanian philosophical successes. For example, as she turns the pages of the book, the reader may have glimpses of Arthur Schopenhauer’s philosophy – let us recall that the human being, as a knowing subject, knows

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

himself as a subject, endowed with a will and that he cannot become pure subject of knowledge unless his will vanishes, in order to eliminate the reference to what one can wish in relationship with the knowledge, since the representation is maimed by desire (The World as Will and Representation). The book sends to Nietzsche's philosophy – see for instance the idea that “The apparent world is the only True one; the ‘real’ world is sheer lie”, from The Twilight of the Idols, ch. 3, aphorism 2. A more sensitive reader would find analogies with the philosophy of Emil Cioran, in The Trouble with Being Born. Coaxialism may recall **Ludwig Wittgenstein** II in that philosophy represents the (re)organisation of what we have always known, while language is to be considered an “activity”, a “game” framed into certain “forms of life”, a summation of different phenomena, maybe related to one another, but in very different manners. As for the “Truth” one may associate the following suggestive line from the Philosophical Investigations, Oxford, 1953, 9, § 68: the strength of the thread does not rely in the fact that each fibre goes from end to end but in the overlapping of many fibres. At the same time, the idea of a creative factor “struggling” with the world to draw forth only partial and paradoxical Truths has from the very beginning strong echoes with the philosophy of mystery, as it appears within the work of **Lucian Blaga**. A similar analogy may be made with the figure of the “ironist” (proposed by **Richard Rorty**), at her turn, “struggling” with the world, in order to educate herself into the various vocabularies (read “parallel cultural realities”). The comparison with Lucian Blaga does not stop here, the researcher connoisseur identifying avenues of investigation towards the “Luciferic” versus “Paradisic” Knowledge dichotomy, in analogy with the closed – opened Knowledge, with the Matrix, with the creative factor, etc. The work is also remarkable given its distinct

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

literary qualities, the intriguing specific philosophical language developed in close relationship to the literary print, a distinguishing note for an interesting philosophical debut"

In 2015, **Professor Theodor Codreanu** published in the magazine **Oglinda literara nr.167, pages 11283-11285**, the article entitled Dualism as a temptation of rationalism. This article is developed in his book, entitled **Anamorphoses**, published in 2017 by Scara publishing house in Bucharest, pages 130-147, ISBN, 978-606-94011-9-4. Scara publishing house belonging to the Romanian Orthodox Church, BOR. In this study **Theodor Codreanu** claims that the entire structure of Sorin Cerin's literary work is based on the following aspects of the study, where I quote an excerpt from the study: "for me to reread the Essential Thoughts and to seek the clarification of the invasion of antitheses from aphorisms, reaching the "philosophical system" of Sorin Cerin from the volume **Coaxialism, Coaxiology, Numerology, Neoontology and Neognoseology (Paco Publishing House, Bucharest, 2007)**. This book explains the whole structure of Sorin Cerin's belletristic and aphoristic work. **The author's originality deserves a discussion, knowingly, beyond the impressionist reactions that the author has been diligently looking for in order to legitimize his entry into the Romanian and European cultural and literary canon.** In the pages dedicated to genius, Sorin Cerin considers that genius is not the work of education, of erudition, but of the Primordial Instinct, so that Coaxialism was born from such a beginning, putting in parentheses almost everything that was said in philosophy up to him, focusing on the Original Thought. In other words, to think through yourself, without sources, without erudition. Eminescu himself appreciated the old books for a similar reason. Consequently, Sorin Cerin eliminates

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

intertextuality, his references to other philosophical or thinking systems being rare (Nicolai Hartmann, mentioned with the "operational ontology", Friedrich Nietzsche, in the matter of the Will, Albert Einstein for the introduction of relativism; the Bible, insofar as, it could support his ideas, etc.). Of course, there is a romantic pride hidden here (as an assumption of one's own genius!), that could evoke a form of individual narcissism on which, ultimately, the "neo-ontology" and "neognoseology" to which it aims. It is not missing from arsenal, the double-romantic, with the obsession of the stranger in us, whom Man has the emancipatory task of discovering, knowing and living in harmony / love with him, so that only then, will the human individual free himself from the God of religions, including from that of Christianity Moreover, only then will his thinking become coaxial.[,,,,,], **Sorin Cerin's philosophical discourse, really interesting, often profound, deserving to attract the attention of the fellow guild members.** [,,,,,], I categorized Sorin Cerin's philosophical, aphoristic and aesthetic discourse as paradoxist. The paradoxism (whose six manifestos were written by Florentin Smarandache), was intended to be, an avant-garde current, to undermine the literature of the old regime, in the '80s, based on the technique of antitheses, paradoxes, oxymoron, etc., with certain cynical / kynical finalities. A variant of paradoxism was cultivated and theorized by Ion Pachia Tatomirescu, but in contrast with Florentin Smarandache, confirming Sorin Cerin's theory of opposites. **Coaxialism seems to be bordering on paradoxism, but it is much more than that, approaching, rather, the dualistic philosophical and religious systems, culminating in Gnosticism and, at first sight, in Cartesian rationalism.** Also, René Descartes, who wanted to be a faithful defender of Catholicism, has been accused of "atheism" and a

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

forerunner of modern European Anthropocentrism. It is, after all, the danger to which any dualism is exposed, so that rationalism risks becoming "mysticism", leading to the utopias of modernity and postmodernity retouched monistic. In the vicinity of Christianity (or parallel to it), dualism took the most eloquent form in Manichaeism (Mani, 216 - 277, AD, being proclaimed by followers "the new Jesus") and Bogomilism (the Slavic Bulgarian version of Christianity, among 950- 1396, Gnostic form of Orthodoxy, with elements of survival in Cathars and Albigensians). **The antitheses concerned human thought (mythical, religious, philosophical, etc.) from the "beginnings", each thinker, philosophical system, religion trying to solve them in their own way. Sorin Cerin is also trying to find a solution of his own, relying only on his own thought and risking either to rediscover the wheel, either having the good fortune to bring something new. His starting point is "postmodernist," apparently at least under the sign of a radical nihilism: "Nothing is True. Everything is a dream. Reality does not exist [,] as there is no life or death but their Illusion. " (Coaxialism, p. 4). We encounter a first illusion of self-centered thinking, because the author repeats, in his own terms, Nietzsche's famous statement: There are no facts, only interpretations, a phrase that has become the bible of the philosophizing and of the theory of the postmodern history Agnosticism, according to which pure reason has access, only to the phenomenon, never to the noumenon. And yet Sorin Cerin's "interpretation" refers rather to the agnosticism of Immanuel Kant according to whom pure reason has access only to the phenomenon, never to the noumenon. The latter is to be recognized in the phrase Absolute Truth, opposed to the Illusions of Life, to which he recognizes the status of applications to the truth, but,**

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

paradoxically, as a lie characteristic of the human being: " Why are they all a lie? Because Man is a lie of the nature of the Factor who conceived him. " (p. 9). And man is called a lie because he forgets " ,completely the true meaning of life [which] is to love" (p. 9). The Creator Factor (renaming the Creator transshipped in the language of political correctness !?), admits the author, is love, man forgetting this, although he is destined, by birth, to happiness. The lies, the Illusions of Life (why does Mr. Cerin forget to assimilate or distinguish them from the Indian Maya, where the opposition between samsara and nirvana ends in the emblematic formula: "everything is the suffering, everything is untruth"?), which are the very condition of human existence, are condemned to throw man into bivalent logic, of level 2, as he calls it, so that everything belonging to the sphere of Closed Knowledge is nourished from antitheses. From now on, among many other things, the author could have invoked the Hegelian tradition of solving antitheses by synthesis or that of Eminescu (the antitheses are life in, the hypostases, of the monstrous or reconciliation), continuing with the transfigured antinomies of Blaga, with Lupascian opposites solved at the level to the third matter (state T), but he prefers an boundless dualism, subject to Hierarchy: "Every Opposite has at Infinity another Opposite identical with it." (p. 5). The wording seems a contradiction in terms (another farce played by language?), because it is not, however, about the symmetry of parity, but the one of contrast, both being caught merging and breaking, numerologically: successively multiplied opposites tend towards resemblance (coincidentia oppositorum, from Cusanus reading?) the farther away they are one (point of departure) from the other (point of arrival); inversely, the contrast is maximum in the case of immediate opposites, of maximum proximity. Opposites thus unfold numerologically, between

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

infinity and 0 / nothing, without 0 ever being reached. In the vast level of the Illusions of Life there can be no question of knowledge (the Truth cannot be known), but only of awareness: "Awareness is the Trace in which the Form of Knowledge will be poured, with the help of a Element-Mirror." (p. 21). We can ask ourselves again if Sorin Cerin's Trace has tangents with the trace / archi-trace of Jacques Derrida. We do not know. In any case, knowledge through the mirror is aware of the Ego (Person), that stranger we carry in us and from whom Sorin Cerin expects the return to the Primordial Instinct as love, through the Creator Factor that lies in every human being. Do we enter, willingly or unwillingly, into the space of Freudian libido, taken over by the Freudo-Marxist revolution of political correctness? Probably, if we follow the aphorism "The history of mankind was written by sex." (Essential thoughts, Paco Publishing House, Bucharest, 2013, p. 134). Hard to say again. Instinct is defined by the author as "the first image of Order" (Coaxialism, p. 27), so of Hierarchy, the entropy being the reverse of Instinct. The author speaks of Matrix and Purpose, our universe being self-caused: "in the beginning it was the effect of its own cause" (p. 30), which determines him not to believe in the popular Big Bang theory, because, it would be the product of Logical Coefficient 2 (p. 28). But his whole construction is based on bivalent logic, which throws us into a labyrinth of the contradictions. Is it an exhortation not to give credence to one's own construct? The precautionary measure comes from the fact that he does not assimilate his philosophy in search of the Absolute Truth: "Any philosophical system or philosopher who claims to tell the truth is a liar." (p. 4). Without seeking the truth, coaxialism believes in finding only the axis between antitheses that would ontologically legitimize both antitheses (neo-ontology). We would be deluded if we thought that Sorin

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Cerin is approaching the transdisciplinary method, looking for the point between two levels of Reality, beyond good and evil, as Nietzsche would say. His philosophy is meant to be a kind of secular, numerological monotheism, like the one God of the Old Testament, but paradoxically, dualistic, because God without the Devil does not exist! This hybrid could be included in the monist-dualistic category named by Ioan Petru Culianu. (Cf. *The Dualist Gnosés of the West*, translated from French, by Tereza Culianu-Petrescu, second ed., Polirom Publishing House, Iași, 2002, p. 20). Coaxiology is called the science of opposites (p. 46), and Coaxialism - "a new philosophy that superimposes Knowledge on the substratum that belonged to Existence by attributing it to other opposites of it [,] but also to Existence implicitly." (p. 45). One is the Creator Factor who gives birth to its Opposite, that is, God on, the Devil. Number One is the Instinct "which is in Everything and in All" (p. 34). Absolute Truth is related to Open Knowledge to which Closed Knowledge of people does not have access. There would be, according to the model of the Creator Factor, innumerable Creators, consonant with what Blaga called the creative destiny of man. And in Sorin Cerin's thinking there is a lot of talk about destiny. Every Great Creator and Unique Incidentally, has an open knowledge (the Absolute Truth) and a closed one, subject to the lie, to the Illusions of Life. Like the postmoderns, Sorin Cerin claims that, in his system, the traditional ontology is abandoned, "it loses absolutely any status, but all these opposites are coaxial, ie they have a common axis having a common denominator in the idea of substratum, whether it is mental or of any other nature." (p. 47). In fact, by coaxial, the author understands the ontological equality of opposites, on the numerological background of the One, that dualistic monism that Ioan Petru Culianu was talking about. His God is dyadic, not Trinitarian, as in Christianity.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

The numerical identity of opposites (infinite on the scale of logical levels) is always "an infinity minus One", "we being at Level 2 of Logic" (p. 49). I think that this is the inevitable risk of Sorin Cerin's neo-ontology: the reduction of man, implicitly of divinity, at the level of bivalent logic. Being a Cartesian, he conceives a doimic God, totally ignoring that God is Trinity. Hence the devastating temptation to put the Devil on the same level as God, falling back into a Gnostic heresy of the kind of Bogomilism or Manichaeism. This is despite the fact that Sorin Cerin tries to distinguish between Satan and the Devil, although he constantly mixes them, as products, ultimately, by man. Rationalists easily slide into either deism or anthropocentric neo-humanism, with tendency to deny religions, as happens to Sorin Cerin. " end quote.

The Coaxialism: Philosophical system of Sorin Cerin

The Principles of the Coaxialism

The principles of Coaxialism are published starting with page 13 of the book: Sorin Cerin: **The Coaxialism - Final Edition**.

1. The only true philosophy is the one accepting that Man does neither know the Truth, and implicitly, nor philosophy.
2. Man shall never neither know the Absolute Truth nor the Absolute Knowledge because his entire existence is based on the Illusion of Life.
3. Any philosophical system or philosopher which will pretend that says the Truth is liar.
4. The Coaxialism is, by excellence, the philosophy that does NOT pretend that it speaks the Truth, yet that accepts applications which sustain the reporting of the Illusion of Life to the Truth.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

5. The Essence of the Truth consists in its reflection at the Elements appeared before its, as are those of Open Knowledge coming from the State of Fact.
 6. The Coaxialism accepts operation with the opposites of the opposites of the Existence, with or without to be necessary the reporting to it, determining the Coaxiology.
 7. Each Opposite has at Infinite another Opposite identical to it.
 8. With as, an Opposite, is farther, so, between it and the Element opposable are inserted a larger number of opposites, with so the similarities between them will be more pronounced, and, with as, the number of opposites intercalated between the two Elements, will be smaller, with so, the contrasts between them will be more pronounced.
 9. How can we speak of Universes without substrate in Existence, we can speak of the Knowledge without substrate in essence, hence, without subject.
 10. The factor will always be the opposite of the infinity, face to which it will report as finite, just as the Knowledge is reported to the Un-knowledge, and the life to Death. In understanding coaxial, the Factor will be equivalent to God, the Unique Creator but and, by chance, face of his worlds.
 11. In the worlds of each Creator Factor and Unique by Chance it will reflect all other Creator Factors and Unique by Chance under form of numbers, from ONE, which is the Primordial Factor, up to an infinite minus ONE of the Creator Factors and Unique Chance.
 12. The Principles of the state of Conception become implicitly the Principles of the state of Conception of Coaxialism, becoming, and the continuation of the Principles of Coaxialism, which pass the frontier of the Infinite Semantic Mirror of Knowledge.
- Thus God is the state of Conception that possesses the Deistic Domain.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

13. Any Happening becomes Non-incidentally, if another precedes it.
14. A Happening can not occur, than once through a single Event.
15. The Happening Incidentally, or the Incidentally is the Creation, attributed only to Creators Factors. Thus Numerology is Creation.
16. Creation occurs only once through Happening, being everywhere in Knowledge.
17. All that follows after the Incidentally (Creation) is the Non-incidentally Happening.
18. The Happening that has a precedent in Creation becomes Non-incidentally, being: Destiny.
19. Once with Destiny, the state of Conception delimits from its Creation, becoming the "Infinite Continuum" from Creation and not the one before Creation, thus God is over the Everything and Nowhere, being through Creation and to those before Creation the one that determines among others and the Destiny known by the Primordial Element of Knowledge from always and before the Everything for to be Primordial Element the Knowledge, Word and Symbol in the Everything - Endless, a cause of the Contradiction, which will determine among others from the Infinite: the Creation or the antechamber of Destiny. Creation does not obey to Destiny, being only once, a Happening Incidentally, while Destiny is subject to Creation being a Happening Non-incidentally. Any Happening in Knowledge becomes Incidentally (Creation) if it has no precedent and Non-incidentally (Destiny), if it has precedent. Any Happening as a Primordial Element can not be than only one, a Single Word from the Universal Pure Language, which can be neither Incidentally and nor Non-incidentally, because it is not subordinated or reflected in some way or another in the Primordial Element of Knowledge, becoming only the Primordial Element of Happening.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

20. The God of Man is the Common Element that gave him his appearance, just as the God of other beings are their Common Elements. All these Common Elements of Beings are Typological compared to the Primordial Element of Knowledge, because their Primordial Elements (the Self of Beings) are Neotypological compared to the Primordial Element of Knowledge in the whose worlds are reflected and thus the reflection is made only through a Common Element, which becomes Typological and intermediate at the same time compared to the other two Primordial Elements, of Knowledge and of the Self which are Neotypological between them.

21. The God of Man or of Beings is reflected in the worlds of Creation of the Primordial Factor, of the Creator Factors and Unique Incidentally and of our Creator Factor and Unique Incidentally which by his creative essence becomes the Creator in the worlds where the God of the each Being in part (the Common Element) reflects his own its Typology. Thus God reaches us through the Creation of our Creator Factor as a Creator God, without Man being able to concretely discern his Typological connection with Creation, the God of Man superimposes on the Creator Factor becoming God of Man the Creator Factor which also gives meaning to human typology through Creation. The Creation occurring only once, what follows it is nothing but a glimpse of one portion or another of this Creation through the Infinite Mirror of Knowledge and implicitly of the Illusion given by it. Creation once Created will make room for Destiny, which can not Create than show (reflect, mirror, awareness or discern) the Creation through one way or another.

22. At the origin of Everything will be the First Analogy: Any Primordial Element is always located IN Infinity and never IN its exterior, because if we assign to the Primordial Infinite the notion of Everything, and only from this point

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

of view, never, a Primordial Element will not be able to be outside of the Everything through which and this one is ultimately identified. Thus appears the First Analogy or the Analogy of the Everything. Thus, each Primordial Element will have to be found or to be in All the Other Primordial Elements, even if there are Neotypologies between them, the reflection will be done through a Common Primordial Element that will have a double quality of Typology compared to the two Neotypological Elements between them. Only the Typological Elements between them, can be found some in others.

23. Each Primordial Element is a Word that has a Meaning and Symbol of its, which is reflected as it is in the case of the Knowledge which is also such a Word, or is found, in the case when the Knowledge does not interpose, within other and other Meanings and Symbols, forming the Universal Pure Consciousness built on the Words of Universal Pure Language.

24. Universal Pure Consciousness has no connection in any possible or impossible form with Logic, the latter being a simple instrument used by the Illusion of Knowledge, therefore Universal Pure Consciousness is not based on Logic in any form and nor on Knowledge except in the extent to which this is a simple Primordial Element, hence, a simple Word, from the infinity of Words of Universal Pure Language.

25. At the origin of Everything seen only and only through the prism of Knowledge, follows two other Analogies which are: The Second Analogy or the Analogy of Knowledge, where in this Everything, appears the Semantic, Neosemantic and Periodic as a result of the Lack from Semantic, which from the point of view of Knowledge keeps place of Everything. It is valid only within the Primordial Element of Knowledge. Third Analogy The third analogy is the Analogy of the

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Denunciation of Predestination, which implies the succession of Events and of course the Event-Phenomenon duplex. These three Analogies are the engine that leads to the development of all the Universes of Knowledge, they being followed by an infinity of other and other Analogies, but reported to other levels from a structural point of view. And this one is valid only within the Primordial Element of Knowledge.

26. The rule of Analogies is: An Analogy always determines it and unconditionally on other, to infinity, structuring the Infinite. At the origin of Everything but only and only from the point of view of Knowledge, there is the Rule of the three Analogies, namely: An Analogy always determines it and unconditionally on other, to infinity, structuring the Infinite, which is defined through the three Analogies, through Everything, Semantic, Neosemantic, Periodic and Denunciation, and, the Denunciation Predestins the Everything in the Mirror of Knowledge, reflecting the Elements of Knowledge from Before It! The Infinite in the Knowledge always appears in the form of Mirror of the Infinite. The Infinite outside the Knowledge is totally different from the one within it, because it no longer has only the characteristics: Semantic, Neosemantic or Periodic, but also others.

27. At the origin of Everything will always be Everything from the back of Everything, because Everything cannot be Endless, like the Endless cannot be Everything, but precisely the Everything- Endless determines the Contradiction.

28. The contradiction, Everything -Infinite, is at the base of the "Infinite Continuum".

29. The characteristics of the "Infinite Continuum" are the basis of the Everything and All. These are: Asymptotic Function, Landmark of Negation, Structuralization and Undefined.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

30. The characteristics of the State of Conception will always be the same with the characteristics of the "Infinite Continuum" and of the Primordial Elements, which by the reflection of these into each other, determine new and new characteristics, such as within the Primordial Element of Knowledge, the Semantic (the Semantic Mirror of the Infinite), the Neosemantic or the Periodic.

31. The words of the Universal Pure Language can be reflected and KNOWN through our Matrix which is the Matrix of the Primordial Element of the Knowledge which and She is in turn a Word from this Universal Pure Language.

32. If the Words of the Universal Pure Language which are and Primordial Elements and Matrices at the same time, would NOT be Known through Our Matrix of the Word and the Primordial Element of Knowledge, so Our Matrix would NO longer be the source of these Words independent of her, not created by it, I repeat, the source term indicates only the way through which these words come and not what namely create them, these would no longer belong to the Universal Pure Language given by this Matrix of Knowledge. Language is an appanage of the Knowledge. Thus the Universal Pure Language seen through the other Matrices-Words-Elements Primordial may no longer be perceived in quality by Universal Pure Language, but Matrix Forms of Expression. These Matrix Forms of Expression are the equivalent of Universal Pure Language but seen through the medium of another Word of this Universal Pure Language, different from the Word - Knowledge.

33. The Matrix Forms of Expression, similar to Universal Pure Language have the same provenance characteristics, referring to the four basic characteristics of the the Everything- Endless, encompass the same EXPRESSION (Universal Pure Consciousness or State of Conception) in

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

their totality, so the terminology of Universal Pure Language can be used further, and on that of Matrix Forms of Expression only when a clear distinction has to be made between the Word- Knowledge as a Primordial Element and its Matrix development and the other Matrices or Words of Universal Pure Language. I have stated that every Creator Factor is a Word of this Universal Pure Language. So it is, just that it is a Word of the Universal Pure Language in and through the medium of the KNOWLEDGE which is not the same with a Primordial Element, because within the Our Matrix only the Knowledge is the Unique Primordial Element, in fact being precisely Our Matrix, which develops in her turn the Instinct, the Absolute Truth and the "Ego" of the Primordial Factor. The Creator Factors are the Totality of Universal Pure Language seen through the Word -Knowledge, from within this Universal Pure Language, thus the Creator Factors do not have the same Symbol and Meaning with the one of the Words of the Universal Pure Language, on which represent them by their reflection in the "Ego" of the Creator Factor, because one it is the Meaning and Symbol of the Word of the Universal Pure Language reflected through the medium of a Matrix (WORD), others are reflected through other Matrices (WORDS), and others are their Meanings and Symbols in themselves, unreflected and indeterminate by any other Matrix (Word).

34. The Universal Pure Language is divided into two major groups, namely, in the Matrix Forms of Expression, that is the Universal Pure Language where the Words are Primordial Elements, which define in their entirety the Expression, or the Universal Pure Consciousness defined as the State of Conception, and among these Words is also the Knowledge.

35. The second group is the Matrix Universal Pure Language where each Matrix in part, being a Word and a

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Primordial Element of the Matrix Forms of Expression develops within them their own Universal Pure Language, as a result of interdependence with the other Words of the Matrix Forms of Expression. Thus within Our Matrix, which is the Word- Knowledge, the Matrix Forms of Expression receive the name of Universal Pure Language, and its Words are found within our Matrix which is, the Word-Knowledge and the Primordial Element-Knowledge, in various hypostasis, depending on how they interact due to the First Analogy with Our Matrix, developing other and other Analogies.

36. The Semantic, the Neosemantic and the Periodic, implicitly the Lack regarded as the motor of the Word (Primordial Element, Matrix) of Knowledge is nothing more than part from the Matrix Universal Pure Language, of the Knowledge. The Semantics, the Neosemantic and the Periodic through the Lack generated by the interdependence between them achieves nothing but a development within the Matrix of the Word-Knowledge, even though these are "before" the Purpose, the Instinct and the Absolute Truth, they are in fact the essence of Our Matrix, which is the Matrix of Knowledge, and the Meanings of each, in part, as well as the symbols of each, in part, respectively, Semantic, Neosemantic, Periodic and Lack, taken as Words of Universal Pure Language regarded as Matrix Forms of expression are totally different from what we have established through and in Knowledge. The Provenance or Origin from the perspective of Our Matrix which is precisely its Origin, consists precisely in the essence of this Matrix, or of this Word which is composed of Semantic, Neosemantic, Periodic and Lack, which gives this Matrix, its own motor of self-determination in its quality of Knowledge.

37. Through the interdependence of Our Matrix with the Word -Creation, the Primordial Factor, finds in its "Ego"

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

all the Words of what Knowledge defines the Matrix Forms of Expression as being Universal Language. Within other Matrices, (Words, Primordial Elements) the Universal Pure Language can be defined quite differently from how the Word-Matrix -Primordial Element defines it: the Knowledge. All the Words of the Universal Pure Language seen through Knowledge are Matrix Forms of Expression because their totality involves the Expression, which is at the same time and the Universal Pure Consciousness as well as the State of Conception. Why does the same thing have three names? Normally it would be a single name for to simplify the so complicated process which we are discussing. The cause consists precisely in the plurality of the meanings that it has from certain points of view, both the Expression and the Universal Pure Consciousness or the State of Conception. From the point of view of the Expression, there is the significance of enunciation, which becomes implicitly and the Universal Pure Consciousness where its significance acquires other valences, such as those of Self-Personalization of the Everything -Conscious upon its Endless, of self-determination of the Endless - Finished indeterminant, etc., which in their turn, they define the State of Conception.

Mathematical representation of Coaxialism

The mathematical representation of Sorin Cerin's philosophical system is reproduced starting with the tenth chapter, page 146 of the book entitled Sorin Cerin: The Philosophical Works of Coaxialism - 2020 Reference Edition . This is the most recent edition of the book that first appeared in 2007 in Bucharest, Romania. The graphic representations are on pages 163, 167, 168 and 169 of the same book. These graphical representations are described in detail in Chapter 11 of this book, entitled Geometric and Mathematical Representation, which begins on page 155.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

An excerpt from chapter 11:and 12: " The Absolute Truth and Absolute Knowledge being the same for each Infinite in part, positives for the positive Infinite, and, negatives for the negative Infinite, if, and only if, One of these will always be opposite to the other one. It means that the rapport between Absolute Truth, Absolute Knowledge and Creator Factor and Unique by Chance, will be, in the case of positives Universes:

$[(+1) + (+1) \text{ Absolute Truth}](\infty - 1) = (+2) (\infty - 1)$ and for the negative ones:

$[(-1) + (-1) \text{ Absolute knowledge}](\infty + 1) = (-2) (\infty + 1)$.

As you can see, $(\infty - 1)$ and $(\infty + 1)$, show us, how the Creator Factor it decreases from each Infinite, on himself with a unit 1, for him determine as finite.

So, the basic rapport, valid both for the negatives infinities as and for the positives ones, becomes:

$(2) (\infty - 1) / (-2) (\infty + 1)$

Rapport mathematical which in the logic of your world, may not have a result due to the infinite, thus becoming an undetermined function, where, 2, as I said, represents the sum of the two integers that are Absolute Truth and Absolute Knowledge. Thus, we will have the rapport between the two Integers:

$(-2) / (+2) = (-1)$ or $(+6) / (-6) = (-1)$,

for all the six Multiuniverses. If we will assign to the value (-1) a point on the three axes X, Y, Z which tend to minus infinite, as in (Figure 5), and then we unite, we will get a triangle. As each MultiUniverses is symmetrical with its opposites, will obtained at the level of value 1, from the positive part, the same triangle. If we will unite the sides of respective triangles, the result will be a tetrahedron, ie a polyhedron with triangular bases, believed to be the simplest polyhedron by the binary logic. This tetrahedron is the Sacred Triangular Prism of MultiUniverses of the 6 Pyramid, the place of the Spirituality of Paradise, in which

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

is the Harmonic State of the Personalization of the Existence, see (Figure 5). Because there are six Pyramids in Cube, where each one in part is a MultiUniverse, and Sacred Triangular Prism is between values (+1) and (-1) of the 6 Pyramids, where every Pyramid in part is positioned on the three axes, of the three-dimensionality, X, Y, Z, so, of the Logic Coefficient 2, projected in three-dimensionality, means that each Pyramid, will have her half, from the Sacred Triangular Prism."

The Basics of the Coaxiological Logic and principles of Logical Function

The Principles of Coaxiological Logic called and Logical Function or "Logical Continuum" are as follows:

The first principle of the Logical Function is: "The Tangentiability of Logical Function defines the "Logical Continuum" formed from the "Infinite Continuum" but and from the Unique Expression of Universal Pure Consciousness, thus is redefined compared to the asymptotism of Intangible Forms, and "the Infinite Continuum", includes the Universal Pure Language. Tangentiability is the one underlying the Coaxiological Logic, removing asymptotism, respective the Asymptotic Function, as the basis of the All, and transforming her into an annex left by Intangible Forms in this All. Thus, through Tangentiability, have resulted common points, and any axiom, characteristic or expression can become at any time a principle of the Logical Function, how any principle can become an axiom, characteristic or expression, because all are one, and one, all, and by principle in Coaxialism is understood a sense that guides this philosophy. "

The second principle of the Logical Function is: "Determination of the parallelism between principles and characteristics, because the characteristics become principles and the principles, characteristics, but also in, to

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

determine the accumulation of other functions within them, making them essential and becoming their essence."

The third principle of Logical Function is:"The Logical Function is responsible for determining, but and for defining through it itself of the Coaxiological Truth."

The fourth principle is:"The relativity and complementarity of the Logical Function is defined through the Coaxiological Truth."

The fifth principle of the Logical Function is:"The Coaxiological Truth, which belongs to the Logical Function, is a Relative Truth, Neosemiotic, Substitutive, Motivating and Complementary, and it is defined in its totality by the Logical Function, without the Logical Function being defined in its totality through the Coaxiological Truth.")

The Transcendental Coaxiological Mathematics

Sorin Cerin uses in his books, **Sorin Cerin:The Coaxialism - Final Edition** (pag.110) as well as in, **The Transcendental Coaxiological Mathematics** (pag.9) the term Transcendental Coaxiological Mathematics, which he defines as follows:

"Transcendental Coaxiological Mathematics gives each number not only an abstract identity, but, a living one, due to the Imprint that each Number leaves, both in our surrounding Universe and in other Universes, whether they are parallel or not. This Imprint is due to the fact that each Number in turn represents a Creator Factor and Unique Incidentally, which represents the meaning of a certain Word therefore Understood, which in turn is part of the Universal Pure Language. The totality of the Words from the Universal Pure Language, constitutes the Unique Expression of the Universal Consciousness. These Imprints can be identified, to some extent, by Transcendental Numbers or by Transcendental Functions which prove that certain values cannot be changed to obtain some ideational

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

representations, such as the example circle, whose coordinates are definitively influenced by the transcendental number π (**Pi**), i.e. 3.14. In the future, surely many Transcendental Numbers will be discovered that will help Mankind to identify through Mathematics not only abstract representations, but even states of soul. Each Number represents a different identity depending on the Universe in which it is located. In the essence of each Number is the Creator Factor and Unique Incidentally which governs it, essence that defines the soul of the respective Number, that is of the Creator Factor and Unique Incidentally that represents the Number in question. **Transcendental Coaxiological Mathematics** is the one that defines the processes, of the Universal Pure Language, whose Words, in turn, are each, in part, the expression of a Creator Factor and Unique Incidentally, that is, of a Number, whose totality, defines the Universal Unique Consciousness. Through **Transcendental Coaxiological Mathematics**, the science of mathematics becomes from an abstract discipline, a living one, which receives soul, which in turn gives to mathematics and a humanistic side. Thanks to **Transcendental Coaxiological Mathematics** in the future we will be able to talk and about a mathematics of spiritual feelings, such as Religion, Love, Hate, Happiness, Sadness, Pain, Pride, Courage, etc. Transcendental Coaxiological Mathematics will be able to solve many mysteries of the human soul in the future, being the only link that can build a bridge between us and the Truth that is so Unknown to us because everything we live and feel is due to the Illusion of Life. **Transcendental Coaxiological Mathematics** will be the literature of the future of Artificial Intelligence. At the basis of **Transcendental Coaxiological Mathematics** is Semantic Coaxiology, but also Coaxiological Logic, these fields of Coaxialism. Transcendental numbers, such as the number π

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

(Pi), for example, prove to us concretely that **Transcendental Coaxiological Mathematics** exists by the fact that there is a link of concrete causality between the geometrical representation of the circle and the transcendental number π (Pi). The number π (Pi), can never be, neither smaller, but nor larger than 3.14 to become operational in the calculations related to the circle. While the circle is a geometric figure that has an active role in human knowledge and feeling. Here is one of the links that proves to us that **Transcendental Coaxiological Mathematics** exists and that it only needs to be developed. Through my philosophical works I have tried to lay the foundations of what **Transcendental Coaxiological Mathematics** means from a philosophical point of view and how it can be determined. The principles of my philosophical system called **Coaxialism** as well as those of **Coaxiological Logic** are in law and de facto in turn the basic principles of **Transcendental Coaxiological Mathematics**. **Transcendental Coaxiological Mathematics** is a bridge between us, who are lost in the Illusions of Life, without knowing the Absolute Truth. In transcendental reality there are an infinity of transcendental numbers, only we cannot know yet. There are an infinity of transcendental numbers, because there are an infinity of geometric shapes. Each geometric shape must have a transcendental number that can recognize their characteristics. The transcendental numbers that are revealed to us are just some of their infinity, which would exist in reality. Every object, thing, phenomenon or physico-chemical process that surrounds us is the work of transcendental numbers, which one day we will discover with the help of Artificial Intelligence. Only then will we be able to talk about **Coaxiological Psychology**, the one which will become the basic branch of **Transcendental Coaxiological Mathematics**.

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Thus, by definition, Coaxiological Psychology is the field of psychology that deals with those forms of cognitive, affective and volitional embodied by transcendental numbers and functions as products of Transcendental Coaxiological Mathematics based on the principles of Coaxialism and Coaxiological Logic. Even a poem or a song will be understood through transcendental numbers and **Transcendental Coaxiological Mathematics**. The time will come when the letters that make up literary pages can be replaced with numbers, which we will understand and feel same like some words, only that for this we will have to develop our own brain on another level. A thing that is possible with the help of Artificial Intelligence. In the future, Transcendental Functions and Transcendental Numbers will be the ones that will form the backbone of **Transcendental Coaxiological Mathematics** in relation to the process of Knowledge, a field that will have to be developed, especially by Artificial Intelligence. What is known so far about these **Transcendental Functions**, according to the Encyclopedia Britannica, is that, I quote: "In mathematics, a **transcendental function** is an analytic function that does not satisfy a polynomial equation, in contrast to an algebraic function In other words, a **transcendental function** "transcends" algebra in that it cannot be expressed in terms of a finite sequence of the algebraic operations of addition, subtraction, multiplication, division, raising to a power, and root extraction" end quote. Examples of transcendental functions include the exponential function, the logarithm, and the trigonometric functions...." end quote.

Criticism of the work of philosophical aphorisms

One of the most prestigious and selective Romanian publishing house Eminescu in the Library of Philosophy

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

published in autumn 2009 its entire sapiantial works including all volumes of aphorisms published before and other volumes that have not seen the light to that date, in Romanian language. All the volumes in this edition of the collection of wisdom add up to a number of 7012 aphorisms. In this book appear for the first time works of aphorisms: Wisdom, Passion, Illusion and reality and revised editions: Revelations December 21, 2012, Immortality and Learn to die. Gheorghe Vladutescu. Professor at the University of Bucharest. member of the Romanian Academy,he mentioned that,I quote: "Sapiential literature has a history perhaps as old writing itself. Not only in the Middle Ancient, but in ancient Greece "wise men" were chosen as apoftegmatic (sententiar) constitute, easily memorable, to do, which is traditionally called the ancient Greeks, Paideia, education of the soul for one's training.And in Romanian culture is rich tradition. Mr.Sorin Cerin is part of it doing a remarkable work of all. Quotes - focuses his reflections of life and cultural experience and its overflow the shares of others. All those who will open this book of teaching, like any good book, it will reward them by participation in wisdom, good thought of reading them" This consideration about cerinian sapiential works appeared in: Literary Destiny from Canada pages 26 and 27, nr.8, December 2009,Oglinda literară (Literary Mirror) nr.97, January 2010, page 5296

In 2014, the entire aphoristic work of the author until then is published, under the title of Wisdom Collection - Complete Works of Aphorisms - Reference Edition, a collection containing 11486 aphorisms previously published in 14 volumes, included in that publication. This work, published in 2014 in Romanian and English, containing 14 volumes of aphorisms published before 2014 and at other publishers. This book was partially translated in 2020, and in Bulgarian by Sveta na Knigite publishing

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

house . Thus, Collection of Wisdom - Complete Works of Aphorisms - Reference Edition, published in 2014 is published in Bulgaria in 2020 by **Sveta na Knigite publishing house** under the title **Антология на Мъдростта. Афоризми (Anthology of Wisdom. Aphorisms)** by Sorin Cerin. Bulgarian author and editorialist Eleazar Harash, known worldwide for its extrasensory abilities, claims about Sorin Cerin.

Fabrizio Caramagna, one of the most important specialists in the world in the field of aphorisms, declares that the Collection of Wisdom - Complete Works of Aphorisms - Reference Edition from 2014, written by Sorin Cerin, is: " A monumental work that writes the history of the aphorism Sorin Cerin is considered one of the most important aphorism writers in the world. Sorin Cerin is the author of the monumental work, which currently writes the history of the aphorism, entitled Wisdom Collection, which includes 11,486 aphorisms, structured in 14 volumes This is one of the most extensive works in the field of aphorisms to date.... " end quote. This appreciation of Fabrizio Caramagna appeared in issue 52-54, April-June, 2014 of the Literary Destinies magazine in Montreal, Canada on page 33.

One of the most representative romanian literary critic, **Ion Dodu Balan**, Professor at the **University of Bucharest** considered that Sorin Cerin: "Modern poet and prosiest, essays and philosophic study's author on daring and ambitious themes like immortality, ephemerid and eternity, on death, naught, life, faith, spleen. Sorin Cerin has lately approached similar fundamental themes, in the genre of aphorisms, in the volumes: Revelations, and Immortality. Creations that, through the language of literary theory, are part of the sapient creation, containing aphorisms, proverbs, maxims etc. which „sont les echos de l'experience", that makes you wonder how such a young author can have such

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

a vast and varied life experience, transfigured with talent in hundreds of copies on genre of wisdom. As to fairly appreciate the sapient literature in this two volumes of Sorin Cerin, I find it necessary to specify, at all pedantically and tutoring, that the sapient creation aphorism is related if not perfectly synonymous, in certain cases to the proverb, maxim, thinking, words with hidden meaning, as they are ... in the Romanian Language and Literature.

Standing in front of such a creation, we owe it to establish some hues, to give the genre her place in history. The so-called sapient genre knows a long tradition in the universal literature, since **Homer** up to **Marcus Aurelius, François de La Rochefoucauld, Baltasar Gracian, Arthur Schopenhauer** and many others, while in Romanian literature since the chroniclers of the XVII and XVIII century, to **Anton Pann, Constantin Negruzzi, Mihai Eminescu, Nicolae Iorga, Garabet Ibrăileanu, Lucian Blaga and George Călinescu** up to **C.V. Tudor** in the present times. The great critic and literary historical, Eugen Lovinescu, once expressed his opinion and underlined “the sapient aphoristic character”, as one of the characteristics that creates the originality of Romanian literature, finding its explanation in the nature of the Romanian people, as lovers of peerless proverbs. Even if he has lived a time abroad, Sorin Cerin has carried, as he tells us through his aphorisms, his home country in his heart, as the illustrious poet Octavian Goga said, „wherever we go we are home because in the end all roads meet inside us”. In Sorin Cerin’s aphorisms, we discover his own experience of a fragile soul and a lucid mind, but also the Weltanschauung of his people, expressed through a concentrated and dense form. Philosophical, social, psychological and moral observations. Sorin Cerin is a “moralist” with a contemporary thinking and sensibility. Some of his aphorisms, which are concentrated just like

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

energy in an atom, are real poems in one single verse. Many of his gnomic formulations are the expression of an ever-searching mind, of a penetrating, equilibrated way of thinking, based on the pertinent observation of the human being and of life, but also of rich bookish information. Thus, he dares to define immortality as “moment’s eternity” and admits to “destiny’s freedom to admit his own death facing eternity”, “God’s moment of eternity which mirrors for eternity in Knowledge, thus becoming transient, thus Destiny which is the mirror image of immortality”. “Immortality is desolated only for those who do not love”, “immortality is the being’s play of light with Destiny, so both of them understand the importance of love”. Nevertheless, the gnomic, sapient literature is difficult to achieve, but Sorin Cerin has the resources to accomplish for the highest exigency. He has proved it in his ability to correlate The Absolute with Truth, Hope, Faith, Sin, Falsehood, Illusion, Vanity, Destiny, The Absurd, Happiness, etc. A good example of logic correlation of such notions and attributes of The Being and Existence, is offered by the Spleen aphorisms from the Revelations December 21, 2012 volume. Rich and varied in expression and content, the definitions, valued judgments on one of the most characteristics state of the Romanian soul, The Spleen, a notion hard to translate, as it is different from the Portuguese “saudade”, the Spanish “soledad”, the German “Sehnsucht”, the French “melancolie” and even the English “spleen”. Naturally, there is room for improving regarding this aspect, but what has been achieved until now is very good. Here are some examples which can be presumed to be „pars pro toto” for both of his books: „Through spleen we will always be slapped by the waves of Destiny which desire to separate immortality from the eternity of our tear”, „The spleen, is the one that throws aside an entire eternity for your eyes to be borne one day”, „The spleen is love’s

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

freedom”, „The spleen is the fire that burns life as to prepare it for death” end quote. (Fragments of the review published in the Literary Mirror (Oglinda Literara) no. 88, Napoca News March 26, 2009, Romanian North Star (Luceafarul Romanaesc), April 2009, and Literary Destinies (Destine Literare), Canada, April - May, page.14-15, 2009)

Adrian Dinu Rachieru, University Professor, PhD. states: ".we may, of course, mention worth quoting, even memorable wordings. For example, Life is the "epos of the soal", future is defined as " the father of death".Finally, after leaving "the world of dust", we are entering the virtual space, into the "eternity of the moment"(which was given to us) ". (Fragments of the review published in the Literary Mirror (Oglinda Literara) no.89 and the Romanian North Star (Luceafarul Romanesc), May 2009

Most of the aphorisms that make up the Collection of Wisdom are true philosophical essays, as stated by Professor **Florentin Smarandache**. This fact classifies Sorin Cerin as an important essayist. PhD Professor **Florentin Smarandache**, mathematician, at **University of New Mexico, United States** underlined about the aphoristic work of Sorin Cerin, in the magazine Destine literare, no. 39, p. 92, July-October 2016, under the title, An Expatriate and Repatriated, Romanian Writer, that, we quote: "I read with interest the volumes of aphorisms and soul of the writer Sorin Cerin. I have special affinities for the literary men who have known exile, who they have been in the same situation as the undersigned. After the coming of the miners, he emigrated to the United States, where he lived for a few years, then returned to Romania. Mr. Cerin, born in 1963, in Baia Mare, studied at the Institute of Italian Language and Culture in Bucharest. He is currently an honorary member of the Canadian Association of Romanian Writers. He started with poetry in

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

1986, and in volume with the novel *Destiny* in 2003. Lately he has dedicated himself to aphorisms and philosophical meditations (the logic and coaxiological phenomenology). Many critics have highlighted the value of his writings, such as Adrian Dinu Rachieru (—citable formulations), Al. Florin Tene (—the deep meanings of revelations), Maria Ana Tupan (—the paradoxical mixture of despair and energy), Ion Vlad (—reflexivity is dominant in his creation), Cornel Moraru (—prophet of nothingness), Theodor Codreanu: —Sorin Cerin is a paradoxist aphoristic thinker! - with whom I fully subscribe. In his creations are felt reverberations paradoxist (—Rains of fire), pessimistic (—The NonSense of existence), —Learn to diel), metaphorical (—Smile is the flower of the soul), logical (—Of course that and, death disappears with the being). Some aphorisms are memorable, turning their author into an important essayist. We look forward to his new volumes...." end quote.

Criticism of the work of philosophical poetry

PhD Professor Ștefan Borbély, at the **Babeș-Bolyai University of Cluj-Napoca**, emphasizes in the Romanian magazine *Contemporanul* (The Contemporary), no. 10, October 2020, on page 5, under the title, **Gnoses of Sorin Cerin**, that: The multitude of phrases written in capital letters (Nobody's World; The Deep Trace of Pain; The Darkness of Loneliness; The Labyrinth of the Absurd, etc.) indicate the existence of a precise conceptual system within the religious-philosophical poetry of Sorin Cerin, which obviously draws its sap from an ethos, of Christian-Gnostic essence, with the remark that, the canonical protagonists of classical Christianity (Jesus, Mary, the Devil, etc.) do not appear in the soteriological discourse of the volume, although the spiritual finality of the approach is beyond any doubt, because the poet constantly invokes, as the final target of his aspiration, Love, the Eye of Dream, of the

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Perfection or the Path to Absolute, of the Future. The dichotomous regime of the keywords of the volume is also of Christian origin, because within them the Absolute and the Absurd face, as in Manichaeism, for example, the fate of the world is decided by the battle between the Being of the Light and the Prince of the Darkness. I have deliberately mentioned Manichaeism as a possible source of inspiration for the cosmology created by Sorin Cerin, because, like the ancient apocalypse (that is, of the texts-revelation), the poet opposes the dispersion induced by materiality by building his own mythology, very carefully conceptualized. This is what the great masters of early Christianity did, taking over a tradition that came from pre-Christian times, when, caught in the illusions of the versatile, metamorphic worlds (The Prince of Darkness in Manichaeism is also a metamorphic demiurge, able to give Matter the most attractive forms, not to mention the Maya to the Hindus), the scholar built an independent autarchic universe (or myth), which being of spiritual (crystalline) origin, offered him the "temple" necessary for the soteriological exercise. Carefully, then, at every detail of this "temple" (which could be a bamboo grove, a monastery in newer times or even a Book), the scholar purified himself with each pebble he placed on the wall of his edifice, finally covering himself with it as if he were doing it with a halo of light. Sorin Cerin's poetry contributes, through each new verse, through each new poem or collection, to the construction of such an autarchic (Autarky) spiritual system. Therefore, the poet's terminology has a precise intrinsic logic: when he says that any Cathedral of the Absurd is built with matter taken from death, when he writes about the Subconscious Stranger or the Frozen Words floating around us like thorns of ice, the meaning of these phrases must be sought within the mythographic system created by the poet, and not

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

interpreted by extrapolation. Let us try, therefore, to decrypt the symbolic and narrative structure of this myth, in order to understand its meaning. The universe that the poet evokes in his verses is one of the endings of cosmic cycle, being, therefore, one of eschatological origin. There are, in it, "cemeteries of words," "ruined cathedrals," cluttered dawns, which "crumble," or "broken windows of Heaven," in which "it rains with sharp shards, of moments." We will not find anywhere in the perimeter of this universe, which seems inspired by the ruins suspended in ether, of the Giovanni Battista Piranesi, no space of compensation or refuge, the ruin and the dispersion being ubiquitous. Thus, the black, hopeless geography of the volume suggests bringing the faith into an extreme state, of maceration (Thomas d'Aquino's *acedia*, also interpreted as a torpor), a stage of annulment of being, from which start, further, two alternative paths: that of renunciation and death, respectively that of courage and hope, the purpose of extreme dispersion being to suggest that even in the most prejudicial situations, the life of faith has sufficient inner resources for ascension and "rebirth," because no matter how opaque the world around us would be, there are still, in its deep texture, enough "seeds of love", which to we gather them to build a salvation. Sorin Cerin's poetry appears to us, therefore, as one marked by a paradoxical spiritualist optimism, functioning with the logic of an inverted world. The poet constructs, with fervor and syntactic skill, an anti-world (the world of "cemeteries of words", of frozen meanings, the world of "sharp shards" and the Absurd), which, in the end, is meant to test his faith and to turn him to the redemptive horizon of the Absolute. In quantitative terms, the words and images of the volume belong mainly to the dispersed world, to "loss, cold and indifferent forgetfulness", to the Absurd, that is, to an eschatological climate, which the Faith has the call to

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

transcend and correct. The poet goes, however, even further, proposing a cosmology, of the dualistic type, from the category of those used in Gnosis. Let's try to understand it, starting from the poem in the volume, entitled Where we will be forced to stay:

We embarked, /on the ship of the Vanity, /with the name of Happiness, /without we knowing, /that the ports in which will dock, /are those of the Pain and Absurd, /followed in the end, /by the one called, Death, /where we will be forced to stay, /forever, /separated from the identity of Love, /what will be stolen from us, /by another Destiny, /what will no longer belong to us, /for to be carried in the distances, /of the Heart of Fire, /of the Eternity of the Moment, /given somewhere sometime, /by your Glances, /now lost, /among the Flowers of Tears, .of the Memories.

It is not the only place where Sorin Cerin talks about an aboulitic, deceptive destiny, in which humanity was "closed", cloistered against its will. In this case, the "ship of vanity" docks in ports with exclusively negative connotations, but it is not at all certain that the passengers wanted such a "cruise", their destiny carrying them adrift, against their own will, for superior reasons, which they cannot control. In another poem in the volume there is a "God of No One", who made the world (or at least part of it) "without understanding" that it must be composed (and) of love. This "careless" demiurge has operated, from the very beginning on a negative axiological selection, stopping people from reaching the values of the Good directly or hiding the positive ones. The axial term of the whole complex is the Subconscious Stranger, "which - the poet writes - we have been forbidden to know".

Consequently, mankind let itself caught in a premeditated cosmic "mistake," which hindered its path to fulfillment, that is, to Love. The Subconscious Stranger appears in several of Sorin Cerin's poems, he having the force of an

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

obsession, with recuperative value. Living in the torn, dispersed universe of "absurd" materiality, the poet does nothing but move away from the Subconscious Stranger, salvation demanding, on the contrary, a path in the opposite direction, towards the recovery of the Subconscious and its putting in harmony with the Absolute. The precondition of "return" (an essential term for Gnosis) represents it, the internalization of Love: the sharing, from its substance, the preparation of transfiguration. Thus, having all the constitutive elements of the poet's personal poetic mythology, we can only reconstruct it. The starting point is, as in Gnosis, the existence of a "Foreign God" (called by the poet, the God of No One), who mispronounced, "carelessly" the Words of Genesis, revealing - without wanting, probably - a world unilaterally abstract, "absurd," in which the human spirit is put to the test. The will does not help them either, as we have seen that it happens with the metaphor of the drifting ship, because the world was created from the beginning wrong, with the normal meanings reversed. The major symbol of the volume expresses, therefore, a metaphysical trap: the human being is caught in an ironic "game", of eschatological type, from which, apparently, he has no way out. But the impasse turns out to be only apparent, because the builder of his own sublime edifice, that is, the poet, has specific, soteriological powers, through which the gate of salvation opens. All these powers are anti-systemic, ie anti-eschatological. Did "God of No One" put wrong words in the world which he created? The poet's purpose is to find the true ones - and to write them, in order to make them accessible and to those around him. Has the world headed, unknowingly, to wandering, dryness, and dispersion?: the poet's purpose is to find meanings, significations and sources of energy, and to show them and to others, in order to replace the fragmented world with the promise of a

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

beautiful, whole, bright one. Did the forces of matter stand in the way of the Absurd and of opacity? The purpose of the poet - and, implicitly, of man - is to plant Love in souls and to return toward the Absolute. Anyone can operate these essentialized retroversions, because, in the end, poet and man mean, in Sorin Cerin's system of thinking, about the same thing: two qualitatively related hypostases of the religious man, of the One who Believes.

PhD, Professor, **Alexandru Cistelean**, at the **Petru Maior University of Târgu Mureș**, within the heading *Avant la lettre*, under the title, **Between reflection and attitude**, appeared in the *Familia* (magazine) nr.11-12 November-December 2015, pag.16-18, articles, also taken over by *Poezia* magazine from April 2016, where Alexandru Cistelean considers about the poetry of meditation, of Sorin Cerin, that : "From what I see, Sorin Cerin is a kind of volcano textually, in continuously, and maximum eruption, with a writing equally frantic, as and, of convictions. In poetry, relies on gusts reflexive and on the sapiential enthusiasm, cultivating, how says alone in the subtitle of the *Non-sense of the Existence*, from here the poems "of meditation". One approach among all risky - not of today, yesterday, but from always - because he tend to mix where not even is, the work of poetry, making a kind of philosophizing versified, and willy-nilly, all kinds of punishments and morality. Not anymore is case to remind ourselves of the words said by Titu Maiorescu, to Panait Cerna, about "philosophical poetry," because the poet, them knows, and, he very well, and precisely that wants to face: the risk of to work only in idea, and, of to subordinate the imaginative, to the conceptual. Truth be told, it's not for Sorin Cerin, no danger in this sense, for he is in fact a passionate, and never reach the serenity and tranquility Apolline of the thought, on the contrary, recites with pathos rather from within a trauma which he tries to a exorcise,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

and to sublimates, into radical than from inside any peace of thought or a reflexive harmonies. Even what sounds like an idea nude, transcribed often aphoristic, is actually a burst of attitude, a transcript of emotion - not with coldness, but rather with heat (was also remarked, moreover, manner more prophetic of the enunciations). But, how the method, of, the taking off, lyrical, consists in a kind of elevation of everything that comes, up to the dignity of articulating their reflexive (from where the listing, any references to immediately, whether biographical or more than that), the poems by Cerin, undertake steep in the equations big existential and definitive, and they not lose time in, domestic confessions. They attack the Principle of reality, not its accidents. Thus, everything is raised to a dignity problematic, if no and of other nature, and prepared for a processing, densified. Risks of the formula, arise fatal, and here, because is seen immediately the mechanism of to promote the reality to dignity of the lyricism. One of the mechanisms comes from expressionist heritage (without that Sorin Cerin to have something else in common with the expressionists), of the capitalized letter, through which establishes suddenly and unpredictably, or humility radicalized, or panic in front of majesty of the word. Usually the uppercase, baptizes the stratum "conceptual" (even if some concepts are metaphors), signaling the problematic alert. It is true, Sorin Cerin makes excess and wastage, of the uppercase, such that, from a while, they do not more create, any panic, no godliness, because abundance them calms effects of this kind, and spoil them into a sort of grandiloquence. The other mechanism of the elevation in dignity rely on a certain - perhaps assumed, perhaps premeditated - pretentious discourse, on a thickening lexical, and on a deep and serious declamation. It is insinuated - of lest, even establishes - and here is an obvious procedure of

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

imaginative recipe, redundant over tolerant. How is and normal - even inevitable - in a lyrical of reflection what wants to coagulate around certain cores conceptual, the modality immediate of awareness of these nodes conceptual, consists in materializing the abstractions, making them sensual is just their way of to do epiphany lyrical. But at, Sorin Cerin, imaginative mechanics is based on a simple use of the genitive, which materialize the abstractions, (from where endless pictures like "the thorns of the Truth," "chimney sweeps of the Fulfillments," "the brushes of Deceptions" etc. etc.), under, which most often is a button of personification. On the scale of decantation in metaphors we stand, thus, only on the first steps, what produces simultaneously, an effect of candor imaginative (or discursive), but and one of uniformity. Probable but that this confidence in the primary processes is due to the stake on decanting of the thought, stake which let, in subsidiary, the imaginative action (and on the one symbolized more so) as such. But not how many or what ideas roam, through Sorin Cerin's poems are, however the most relevant, thing (the idea, generally, but and in this particular case, has a degree of indifference, to lyricism). On the contrary, in way somewhat paradoxically, decisive, not only defining, it's the attitude in which they gather, the affect in which coagulates. Beneath the appearance of a speech projected on "thought", Sorin Cerin promotes, in fact, an lyricism (about put to dry) of, emotions existential (not of intimate emotions). The reflexivity of the poems is not, from this perspective, than a kind of penitential attitude, an expression of hierarchies, of violent emotions. Passionate layer is, in reality, the one that shake, and he sees himself in almost all its components, from the ones of blaming, to the ones of piety, or tenderness sublimated (or, on the contrary, becoming sentimentalist again). The poet is, in substance, an

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

exasperated of state of the world and the human condition and starting from here, makes exercises with sarcasm (cruel, at least, as, gush), on account of "consumer society" or on that of the vanity of "Illusions of the Existence". It's a fever of a figures of style that contains a curse, which gives impetus to the lyrics, but which especially highlights discursive, the exasperation in front of this general degradation. So general, that she comprised and transcendental, for Sorin Cerin is more than irritated by the instrumentalization of the God (and, of the faith) in the world today. Irritation in front of corruption the sacred, reaches climax, in lyrics of maximum, nerve blasphemous ("Wickedness of Devil is called Evil, / while of the God, Good. ", but and others, no less provocative and" infamous " at the address the Godhead); but this does not happen, than because of the intensity and purity of his own faith (Ștefan Borbély highlighted the energy of fervor from the poetry of Cerin), from a kind of devotional absolutism. For that not the lyrics, of challenge and blame, do, actually Cerin, on the contrary: lyrics of devotion desperate and passionate, through which him seeks "on Our True God / so different from the one of cathedrals of knee scratched / at the cold walls and inert of the greed of the Illusion of Life ". It is the devotional fever from on, the reverse, of imprecations and sarcasm, but precisely she is the one that contaminates all the poems. From a layer of ideals, squashed, comes out, with verve passionate, the attitudes, of Cerin, attitudes eruptive, no matter how, they would be encoded in a lyrical of reflections. "

PhD., Professor, **Elvira Sorohan**, at the **Alexandru Ioan Cuza University of Iași**, under the title: "**An existentialist et of the 21st Century**", reveals a laborious synthesis of Sorin Cerin's philosophical poetry. To fully understand the literary chronicle written by Elvira Sorohan in *Convorbiri Literare* (Literary Talks) in the September 2015 issue,

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

pages 25-28 , review taken over in full by Destine literare(Literary Destiny) in the October 2015 issue, pages 65-68 , review which refers to an article written by Magda Cârneci regarding Trans-poetry, and published in România literară, "Romania literary", where specified what namely is poetry genuine, brilliant, the great poetry, on which a envies the poets of the last century, Elvira Sorohan, specifies in the chronicle dedicated to the poetry of Cerin, from, Convorbiri Literare, "Literary Talks", number 9 (237), pages 25-28, 2015 under the title, **An existentialist poet of the 21st century**, that: " Without understanding what is "trans-poetry", which probably is not more poetry, invoking a term coined by Magda Cârneci, I more read, however, poetry today and now I'm trying to say something about one certain.Dissatisfied of "insufficiency of contemporary poetry" in the same article from in România literară, "Literary Romania", reasonably poetess accuses in block, how, that what "delivers" now the creators of poetry, are not than notations of "little feeling", "small despairs" and "small thinking. "Paraphrasing it on Titu Maiorescu, harsh critical of the diminutives cultivated by Vasile Alecsandri, you can not say than that poetry resulting from such notation is also low (to the cube, if enumeration stops at three).The cause identified by Magda Cârneci, would be the lack of inspiration, that tension psychical, specific the men of art, an experience spontaneous, what gives birth, uncontrollably, at creation.It is moment inspiring, in the case of poetry, charged of impulses affective, impossible to defeated rationally, an impulse on that it you have or do not it have, and, of, which is responsible the vocation. Simple, this is the problem, you have vocation, you have inspiration. I have not really an opinion formed about poetry of Magda Cârneci, and I can not know, how often inspiration visits her, but if this state is a grace, longer the case to look for recipes for to a induces ?And yet, in the

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

name of the guild, preoccupation the poetess, for the desired state, focuses interrogative: "... the capital question that arises is the following: how do we to have access more often, more controlled and not just by accident, to those states intense, at the despised , at those levels, others of ours, for which the poetry has always been a witness (sic!) privileged ".We do not know whom belongs the contempt, but we know that the inspiration is of the poet born, not made.The latter not being than a craftsman and an artist.I have in front three volumes of lyrics of the poet, less known and not devoid of inspiration, Sorin Cerin, ordered in a logical decrescendo, understandable, Non - sense of the Existence, the Great silences, Death, all appeared in 2015, at the Publishing Paco, from Bucharest.After the titular ideas, immediately is striking, and poetic vocabulary of the first poem, and you're greeted with the phrase "Illusion of Life" that spelled with capital letters.It is, in substance, an expression inherited from vocabulary consecrated of the existentialists, enough to suspect what brand will have the poems.Move forward with reading, being curious to see you how the poet remains on same chord of background, and how deep, how seriously lives in this idea, not at all new.And it is not new for that the roots of the existentialism, reformulated modern, draw their sap from the skepticism of biblical, melancholic Ecclesiastes, discouraged, in the tragic consciousness of finitude as destiny.It is the King biblical, an, existentialist avant la lettre.He discovers that " weather is to you be born, and a time is to die", otherwise "all is hunting of wind". What else can be said new in our time, even in personal formula, when the existentialism has been intensively supported philosophically, in centuries XIX, and, XX, from Søren Kierkegaard and up to Jean-Paul Sartre, with specific nuances.A poem in the terms, of the Existentialism status, more can interested the being of the our days, slave of the

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

visual image and the Internet, only through adaptations or additions updated, complementary the central idea, and not finally, by the power of the return over of the self. It is about what you are trying to achieve the poet Sorin Cerin, leaving us, from the beginning, the mpression that he lives the miracle creative, the inspiration. Wanting to guide the reader to search for a specific kind of poetry cultivated in these volumes (with one and the same cover), author subtitled them, *ne varietur* "Poems of meditation", as and are at the level of ideas. But how deep and how personal, is the meditation, you can not say than at the end of reading, when you synthesize what namely aspects of ontology and from what perspective, intellectual and emotional, them develop the poet. Certainly, the existentialist poetry vocabulary universal, recognizable, is now redistributed in an another topic, what leads to combinations surprising of new, some daring, or terribly tough, such as those concerning the church. Reading only one of the three volumes is like as you them read on all, are singing on same chord with minimal renewal from, a poem to another. The poet closes in a unitary conceptual sphere, from here the specific rhetoric. Wherever you open one of the volumes, you are in the center of the universe poetic of the same ideas, the same attitude of skepticism outraged. At the level of language, the same vocabulary, well-tuned with the conceptual sphere, is recombined in new and new phrases with updates related to today's environment, and even immediately of the Being, thrown into the world to atone for the "Original Sin". It is known, because sages said, "Eva's son does not live in a world devoid of wails". The ambition to build a personal meditation, impossible to achieve at the level of poetic vocabulary, already tired, is compensated by the art of combination of the words, without being able to avoid redundant frequency of some phrases. The most frequent, sometimes deliberately placed

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

and twice in the same poem is "Illusion of Life". Dozens of others keywords, complementary, surprises by ostentatious use, to emphasize the idea of "Non-sense of Existence". Are preferred, series of words written with uppercase: "Moment," "Immortality," "Illusion," "Absurd," "Silence," "Death," "Eternity", "Absolute Truth", "Dream", "Free Will", "Original Sin", "Love", "Loneliness", "Alienation", "God" and many others. The phrase brings here and now, living problematized of the existence is "Consumer Society". Is released from poetry a frenzy of duplication of word, what supports the idea. Often this exuberant energy of rearrangement of words, covers what you looking for in poems composed on one and the same theme, namely, living intense affective of feeling of "illusion of life" inside, not outside. Here, we more mention of manner to distinguish the expressive words spelled with a capital letter. Rain of uppercase tends to flood few basic meanings of the poems. And more there's a particularity, the punctuation. After each verse, finished or not as, understood, grammatical or not, it put a comma; the point is put preferably only after the last verse. Otherwise than biblical Ecclesiastes, our poet, more revolted, than melancholic, do hierarchies of vanities pretty little ordered that you to can follow clear ideas. The significances is agglomerating, in one and the same poem, like Hierarchy of the Vanity. But it's not the only one. Of blame can be contemporary reality which provokes on multiple planes, poet's sensibility. The word "the vanity" is engaged in a combination serious, sharp, put to accompany even the phenomenon of birth of the world, for to suggest, finally, by joins culinary very original, willfully, vulgar, disgust, "nausea", í to Jean-Paul Sartre, left behind by the consciousness of the absurd of existence. I sent at the poem, Industry Meat Existential: "Plow of the Vanity dig deep, / in the dust of the Existence, / wanting to sow the

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

genes of the Illusion of Life, / for to be born the World, /
after a prolonged gestation, / in womb without limits, of the
Lie, / that rests on Truth for to exist, /... ravens blacks of the
thoughts, / by developing, / A true Industry of the Meat
Existential, / beginning, / from steaks of, dreams on the
barbecue of the Absurd, / up to, / sausage of highest quality
of the Hopelessness. "What you find in this poem: paradox,
nonsense, nihilism, disillusionment, dreams made ashes, all
this and more will multiply, kaleidoscopic recombine in all
creation contained in these volumes.If, the notions and
synthetic concepts contained in words maintains their
meaning constant, the fate of the "word" is not the same,
seems to go toward exhaustion, as and the force of renewal
of poetry.Have and the words their fate, apart from poetry,
as the poet says. At first, paradoxically, "Autumn
sentimental" is forsaken by the "harvests passionate of
words" frantically collected, by the temper ignited of the
poet in love only of certain words, those from existentialist
semantics. Sometimes, "Flocks, of words, / furrow the sky
of Memories".In registry changed, the word is tormented as
a tool of media, violent, rightly incriminated of poet:
"Words lacustrine / cry in pots of Martyrs, / put at the
windows of brothels of Newspapers..."Is deplored the fate
of the words employed unusual, grotesque: "At butchery of
Words, / in the street corner of the Destiny / are sold bones
of phrases rotten, / legs of meanings for fried..."And with
this fragment I have illustrated the originality resentful
word combinations, which give free course the ideas, a
poetic attitude provoked by the revolt against the nonsense
of existence. Ultimately is metaphorise "the winter of the
Words, / which snows over our Days..." and is deplored
their fate, the falling "in the Mud, of some Words, /
obscene and full of invective", and finally, their death:
"Cemeteries of words are strung in the souls, / what they
will and hopes at Resurrection... ". Here the words came

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

back to poetry. But, the word is only the tool what not is only of the poet's, only of his, is the problem of background of existence illusory, perceived as such, in the existentialism terms from the early 21st century. This is the core, the leitmotif of dozens of poems signed by Sorin Cerin, distributed studied, I suppose symbolic numerological, in each volume 77 each, neither more or less. From the seed of this idea generously sown, rises for the poet tired of so much, kneaded thinking: "Herbs of questions what float lazily over the eyelids / of the Sunset, / what barely can keep ajar, / in the horizon of some Answers, / what appear to be migrated toward the cold distances of the Forgetfulness. "The note meditative of these lyrics is not entirely discouraging. The poet is neither depressed nor anxious, because he has a tonic temperament. He always goes from the beginning with undefeated statements the will, to understand, without accepting, as, thus, may to return toward the knowledge of self. In poetic images rare, is outlined a kind of summary of poetic discourse, focused in the poetry The Hierarchy of the Vanity, ended in contemporaneity terms of the absurd. It's a way to renew what was more said, that "we eat absurd on bread." The plural indicates in poet an exponent in the name of man in general, "the granite" signifying the mystery impenetrable, of which is now facing "cane thoughtfully" "climbed up on the rocks of Life / we want to understand the granite as it is, / a reed conscious of self. || Demolish the pillars of Nature of the Illusion of Life, / trying to put in their place, / A Dream far stranger of ourselves. || ruined the Weakness, /... becoming our own wrecks, / what wander to nowhere. ||... Would be the eyes of Consumer Society made only to/ watch the Hierarchy of the Vanities? Love that would deserve a comment of the nuances at which send the poetic images, is in the Dream and reality, an: " icon attached to the walls of the cold and

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

insensitive, / of a cathedral of licentiousness, as is the Consumer Society, / which us consumes the lives / for a Sens what we will not him know, never. "Beyond the game of words, is noted, the noun seriously, what cancels altogether the sacredness of the cathedral. It's a transfer of meanings produced by the permanent revolt poured out upon the type of society we live in. Our life, the poet laments in the Feline Existential: "is sells expensive at the counter of the Destiny / for to flavor the Debauchery, / subscriber with card of pleasures, all right / at the Consumer Society." /... "Empty promises / and have lost keys of the Fulfillment / and now make, Moral to the cartel of Laws / alongside the prostitutes politicians, of the moment ". Violent language, as poetic arrows thrown and against terrible degradation of politics, gives free course to the ideas, a type nihilistic rebellion, raised to the rank of principle. Absolutely current target is even more evident when, in the poem, the Game of the Life with Death,, is criminalized in much the same terms, "Consumer Society Famine garden, / as, great athletes, of cutting of incomes / hysterical and false, scales of the Policy, / us skimp sparingly each, Moment... ". Changing the subject, vocable "moment" in relation to "eternity", updates a note from the arsenal of specific words from the language of the great existentialist thinker who was the mystic Kierkegaard. After how attitudes clearly atheist, when it comes to God and the church, in the poems of Cerin, update hardness of language, with particularities of existentialism of Sartre, while Mathematics of the existence and many other poem, us bring back into the cultural memory the image of that "monde cassé" perceived critical by the frenchman Gabriel Marcel. Perhaps the most dense in complementary concepts the "existence", between the first poems of the first volume, is Lewdness. Are attempts to give definitions, to put things in relationship through inversion with sense, again very

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

serious accusatory, like the one with address at "monastery". Sure, unhappiness of the being that writes such poetry, comes not only from the consciousness of the fall of man in the world under the divine curse, but and from what would be a consequence, rejection, up to the blasphemy of the need for God. The interrogation, from the poetry, Lewdness, which, seems that leaves to the reader the freedom of to give particular answers, it's a trick of the poet aware of what affirms, at masked mode: "The existence is a ghost caught between two dreams, Space and / Time./ Peace will always be indebted to the War with her own / weapons, Vanity of Democracy and Dictatorship./ Which Lewdness has not its monastery and which murder /her democracy?" The poem continues with a new definition of "Existence" as a "gamble", accompanied by "Hope", never left at the mercy of "free will", which would give to man the freedom to change anything. It remains only the freedom of the being to judge her own existence, eternal fenced to can overcome the absurd. Nature demonstrative of the poet him condemns, extroversion, at excesses, that, scatters, too generous what has gathered hardly from the library of his own life and of books. Paradoxically, the same temperament is the source of power to live authentic feeling of alienation and accentuated loneliness, until to feel his soul as a "house in ruins", from which, gone, the being, fallen into "Nothingness", more has chance, of to be, doomed "Eternity". Remain many other comments of made at few words the poet's favorite, written with upper case. But, about, "Love", "God", "Church," "Absurd", "Moment and Eternity", "Silence" and "Death" maybe another time. Would deserve, because this poet is not lacked of inspiration so coveted by others, as wrote poet Magda Cârneci but he must beware of the danger of remaining an artifex, and yet not to step too pressed the footsteps from

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

George Bacovia or Emil Botta, toward of not them disfigure through excess...".emd quote.

PhD., Professor, **Maria-Ana Tupan** at the **University of Bucharest**: "The lyrical meditations of Sorin Cerin have something from the paradoxical mixture of despair and energy of the uprising from **Emil Cioran's** philosophical essays. The notification of tragicalness and grotesque of the existence, does not lead to psychical paralysis, but to nihilism exorcised and blasphemous. Quarrel with "adulterine God" - appellation shocking, but very expressive for the idea, of, Original sin of... God who must be conceived the evil world through adultery with Satan - receives, accents sarcastic in vignettes of a Bibles desacralized, with a Creator who works to firmament at a table of blacksmith, and a Devil in whom were melded all rebels hippy-rap-punk-porto-Rican: [...] Stars alcoholic, of a universe, greedy, paltry and cynical, drinking by God at the table of Creation, on the lachrymose heavens of Happiness, scrawled, with graffiti by Devil, If the poet has set in the poem, To a barbecue. an exercise of Urmuz, success is perfect. Not only, ingenious jumps deadly for the logic of identity from one ontological level to another, we admire here, but and tropism, of, a baroque inventiveness of an Eucharist inside out, because in a universe of the life toward death, the one that is broken is the spirit, the word, to reveal a flesh... Deleuze, animal, described as the meticulous anatomical map of a medical student. The poet us surprise by novelty and revelation of the definition aphoristic, because after the first moment of surprise, we accept the moralizing scenery of the time, with a past, dead, a future alive, and a present, illusory, contrary to common sentiment, that the lived life is our ego certainly, that only the present really exists, and that the future is a pure hypothesis. Cerin, redefines the human being as, finding the authenticity in multiplication mental of ternal reality

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

and as **Existentialist project** "(Oglinda literară nr. 162, June 2015, pag.10977)

PhD., Professor, **Ion Vlad**, at the **Babeș-Bolyai University of Cluj-Napoca**: "Sorin Cerin has defined his poems from the book " The Great Silences ", " poems of meditation ". Undoubtedly, reflexivity is the dominant of his creation, chaired by interrogations, riots, unrest and dramatic research of Silence, topos of the doubts, of the audacity, and, of the adventure of the spirit, in the permanent search of the truth, and his poetry follows to an axiology of an intense dramatic. Is the lyric of the lucidity, meditation and of genuine lyricism " (Oglinda literară nr. 162, June 2015, pag.10977)

PhD., Professor, **Mircea Muthu.**, at the **Babeș-Bolyai University of Cluj-Napoca**: "The desperation to find a Sens to the contemporary existence fill the poetic testimony of Sorin Cerin, in which the twilight of language, associated with "broken hourglass" of time, is, felt - with acuity tragic - of, "our words tortured." "Meditation, turned towards self itself, of "the mirrors of the question" or of "the eyes" fabulous, of the Ocean endlessly, is macerated at the same temperature febrile, of voltaic arc, enunciated - in short - of the phrase "rains of fire" (Oglinda literară nr. 162, June 2015, pag.10977)

PhD., Professor, **Laura Lazăr Zăvăleanu**, at the **Babeș-Bolyai University of Cluj-Napoca**: "Intellectual formed at the school Bucharest, but sensing the need to claim it admiringly, from the critical model, of the school Cluj, where he identify his exemplary models in the teachers, Ion Vlad and Mircea Muthu, Sorin Cerin builds and the poetry intertextual, because the poet of the Great Silences, declares all over, his experts, identified here, intrinsically, with Lucian Blaga (through philosophical reflection and prosodic structure, sometimes deliberately modeled after Poems of light) and Tudor Arghezi. The very title of the

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

volume, the Great Silences, impose the imperative, of an implicit dialogue with the poetry of Tudor Arghezi bearing the same title. At the searches feverish from the Psalms of Arghezi, of a God called to appear, answer them here the interpellations indefatigably of an apostate, believer, that is torn in the wilderness of the thought and of image broken mirrored by the world declared, between love denouncer, and affectionate revolt, between curse incantatory and disguised prayer, of eternally in love, without being able, to decline, in reality, fervor, although the word has experimented, aesthetic, the whole lexicon, blasphemously and apocalyptic. A duplicity of salvation, in fact, that - shouting the drama of alienation and of introspection missed, as and the impotence of the meeting with the other, or fear of overlapping with him, in a world whose meaning is wandered into "darkness of the camps of ideas", at the interference of a time and of a space reached ' at the end of border "- gives birth, in the litany, 'a rebours, the signs of creation redeemed, in full feast cynical, "on the table of potter of love " .(Familia (magazine) nr.7-8, iulie-august, pag. 242, 2015)

PhD., Professor, **Călin Teuțișan**, at the **Babeș-Bolyai University of Cluj-Napoca**: ""Poetry of Sorin Cerin declaim a fatal nostalgia of the Sense. Thinking poetic trying his recovery, from disparate fragments, brought back together by labor lyrical, imagining a possible map reconstituted, even fragmentary, of the world, but especially of the being. Using of metaphors, neo-visionary, is context of reference of these poems, crossed, from time to time, of parables of the real, "read" in the key symbolic, but and ironical. Cynicism is entirely absent in the lyrics of Sorin Cerin. This means that the lyrical personage, what speaks in this pages, namely, consciousness lyrical, put an ethics pressure over reality, thus forcing her to assume own

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

forgotten truths. " (Oglinda literară nr. 163, July 2015, pag. 10998)

PhD., Professor, **Cornel Moraru**, at the **Petru Maior University of Târgu Mureș**: "Prophet of existential nothingness, the poet is part of category of the moralists, summing up in a fleeting manner, precepts aphoristic, and rough projections from a ecstatic vision of the end of the world. His meditations develops a furious rhetoric on theme "nonsense of Existence", although expressing more doubts than certainties, and questions than answers. The intensity of involvement in this endeavor lyrical, touches, at a time, odds extremes: from jubilation to sarcasm, and from indignation again at ecstasy... " Oglinda literară nr. 163, July 2015, pag. 10998)

PhD., Professor, **Cornel Ungureanu**, at the **West University of Timișoara**: "Sorin Cerin proposes a poetic speech about how to pass " beyond ", a reflection and a meditation that always needs capital letters. With capital letters, words can bear the accents pressed of the author who walks. with so much energy on the realms, beautiful crossed by those endowed with the grace of the priesthood. Sorin Cerin ritualization times of the poetic deconstruction, if is to we understand properly the unfolding of the lyrics under the flag of the title. " Oglinda literară nr. 162, June 2015, pag.10977)

PhD., Professor, **Ovidiu Moceanu**, at the **Transylvania University of Brașov**: "Through the cemeteries of the dreams, volume signed by Sorin Cerin, poetry of the great existential questions seeks a new status, by building in texts which communicate underground, an image of man interrogative. "Cathedral of the existence" has her pitfalls, "Absolute truth" seems unattainable, "White Lilies of the truth" can kill, "if not ventilates pantry of mind," the poetic ego discovers rather a "God too bitter"... All these are expressions of a state of great inner tension, in which the

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

lucidity has wounded the revelation, and has limited the full living of the meaning of existence. " (Oglinda literară nr. 163, July 2015, pag. 10998)

PhD., Professor, **Dumitru Chioaru**, at the **Lucian Blaga University of Sibiu**: "Speech prophetic, philosophical or poetic?- It's hard to determine in which fits texts of Sorin Cerin. The author, them incorporates on all three into a personal formula, seemingly antiquated, aesthetic, but, speaking with breath of, poeta vates, last words before Apocalypse. An apocalypse in which the world desacralized and dominated by false values, ends in order to can regenerate through Word " (Oglinda literară nr. 163, July 2015, pag. 10998)

Gheorghe Andrei Neagu: " "Defining for, this writer seems to be rightfully, the doubt, as the cornerstone of his poems (Mistake pg.73). I congratulate the author, for his stylistic boldness from " From the eyes of the divine light, page 81, as well as from the other sins, nestled in his creator bosom. I think Romanian literature has in Sorin Cerin a writer 3rd millennium that must be addressed with more insistence by criticism of speciality"" Oglinda literară nr. 163, July 2015, pag. 10998)

Ana Blandiana: "The poetry of Meditation on which a writes Sorin Cerin is not a versification of philosophical truths, but a interweaving of revelations, about these truths. And the ratio of intensity of these revelations and doubt from which are constructed the truths is precisely the philosopher's stone of this poetry. Moreover, secrecy of being able to fasten the lightning of the revelation is a problem as subtle as that of keeping solar energy from warm days into the ones cold." Oglinda literară nr. 163, July 2015, pag. 10998)

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worldcat.org**

**Note: Most books signed by Sorin Cerin can be
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Ø Culegere de Înțelepciune Sorin Cerin:16.777 Aforisme
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SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

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In this **Wisdom Collection - Complete Works of Aphorisms - Reference Edition**, were all the books listed below and which appeared over time at other publishers, in Romania and the United States, whose ISBNs were as follows:

Ø **Dumnezeu și Destin** 2014 , 530 aphorisms, appears in the **Paco publishing house**, Bucharest, Romania, in the first edition and in the second edition in the United States of America. It also appears in English in the United States of America, with the title of **God and Destiny-aphorisms**.

Ø **Rătăcire** 2013, 515 aphorisms, appears in the **Paco publishing house**, Bucharest, Romania, in the first edition and in the second edition in the United States of America. It also appears in English in the United States of America, with the title **Wandering-aphorisms**.

Ø **Libertate** 2013 , 863 aphorisms, appears in the **Paco publishing house**, Bucharest, Romania, in the first edition and in the second edition in the United States of America. It also appears in English in the United States of America, with the title **Freedom-aphorisms**.

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SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Bucharest which includes volumes of aphorisms, Iluminare (Illumination) , Paradisul și Infernul (Paradise and Inferno), Păcatul (The Sin), Deșertăciune (Vanity) and Contemplare (Contemplation). Before being published in Cugetări esențiale, each volume of this book appears separately in the United States of America, in both Romanian and English, with the following ISBNs:

Ø In the Romanian language it appears under the title Contemplare , 393 aphorisms. It also appears in English with the title of Contemplation.

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Ø In the Romanian language it appears under the title Păcatul, 527 aphorisms. It also appears in English with the title The Sin: aphorisms.

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- NAUSEA AND ABSURD -Philosophical poems

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Ø Revelații, first edition appeared at **Paco publishing house**, Bucharest, Romania. It also appears in English with the title of The Book of Revelations contains 2509 aphorisms, the United States of America

Ø Nemuire, first edition appeared at Paco publishing house, Bucharest, Romania. It also appears in English with the title of The Book of Immortality contains 856 aphorisms

Ø Învăț să mori, first edition appeared at Paco publishing house, Bucharest, Romania. It also appears in English with the title of The Book of the Dead contains 1219 aphorisms

Ø Subsequent to the 2009 edition of the Culegerii de Înțelepciune (Wisdom Collection), have appeared separately in English in the United States and books entitled:

Ø The Book of Wisdom (Înțelepciune) contains 1500 aphorisms

Ø The Book of Passion (Patima) contains 492 aphorisms

Ø The Book of Illusion and Reality (Iluzie și Realitate) contains 413 aphorisms

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- NAUSEA AND ABSURD -Philosophical poems

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SORIN CERIN

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SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

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SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

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SORIN CERIN

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Ø Destin, **Editura Paco**, Romania, 2003 (Destiny, **Paco Publishing House**, Romania, 2003) ; Destiny, the United States of America 2004

Ø Trilogia Destiny cu volumele Psycho, Apocalipsa și Exodus, **Editura Paco**, Romania, 2004, urmând să apară Lumina Divină doi ani mai târziu ce avea să întregască ciclul Originea lui Dumnezeu 2004- 2006 (Destiny trilogy with volumes Psycho, Apocalypse and Exodus, and The Divine Light which appeared two years later which was to complete the cycle Origin of God 2004-2006), **Paco Publishing House**, Romania, 2004.

Ø The origin of God apărut în Statele Unite ale Americii cu volumele The Divine Light, Psycho, The Apocalypse și Exodus 2006 (The origin of God appeared in the United States with volumes The Divine Light, Psycho, The Apocalypse and Exodus 2006)

Nonfiction Books

Ø Wikipedia pseudo-enciclopedia minciunii, cenzurii și dezinformării Prima carte critică la adresa wikipediei care dezvăluie abuzurile, minciuna, mistificările din această enciclopedie – Statele Unite ale Americii – 2011 ;

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SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

Ø Procesul Wikipedia – Drepturile omului, serviciile secrete și justiția din România – Statele Unite ale Americii - 2018 (Wikipedia Process - Human Rights, Secret Services and Justice in Romania - the United States of America - 2018)

Famous Quotes

Sorin Cerin's aphorisms are published in prestigious anthologies of the world but also in collections of quotes from around the world

Some of his famous quotes:

“Only in the eyes of love you can find infinity.”...

“The soul mate is what we aspire to and like to understand about us, is what we deem to be perfection, purity and endless regarding our own being.”

“Rain drops are not the ones who bring the clouds.”...

“Your eyes will always be closer to your soul than to any other part of your body except the heart.”...

“Where I will find peace other than in oblivion?”...

“The dawn of beauty always comes after night.”

“What can the love in my soul be compared to another wonderful soul which is so far and yet so close of my self? What can this symbiosis between two souls can be? What can love be when you feel you cannot sleep at night, that every drop of dew becomes a crystal in your heart, when every breeze of wind has magical meanings? What can love be when you feel that you want nothing more in this world that to be with the soul you love? But what can love be in other transcendental realities? What about our souls? Are our souls a waterfall, a true Niagara or a smile, a flirt of an angel? Are our souls a mere mood of a fairy or a lightening in a summer rain? Our souls could be all of this and much more. But what really happens in that transcendental reality when we feel we are truly in love, that we love so

SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

much that it hurts? That the air in the room is unbreathable, that the sentimental, spiritual or physical distances kill us? What happens when dawn find us sadder than ever, looking for an excuse or an argument for the person we love so much, our Great Love? What are all thses? What are the looks lost in the desert horizons of unfulfilment or those in the eyes that deeply loose each other in the others inside the souls?"

External links

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SORIN CERIN

- NAUSEA AND ABSURD -Philosophical poems

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